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The Essay-Proof Journal

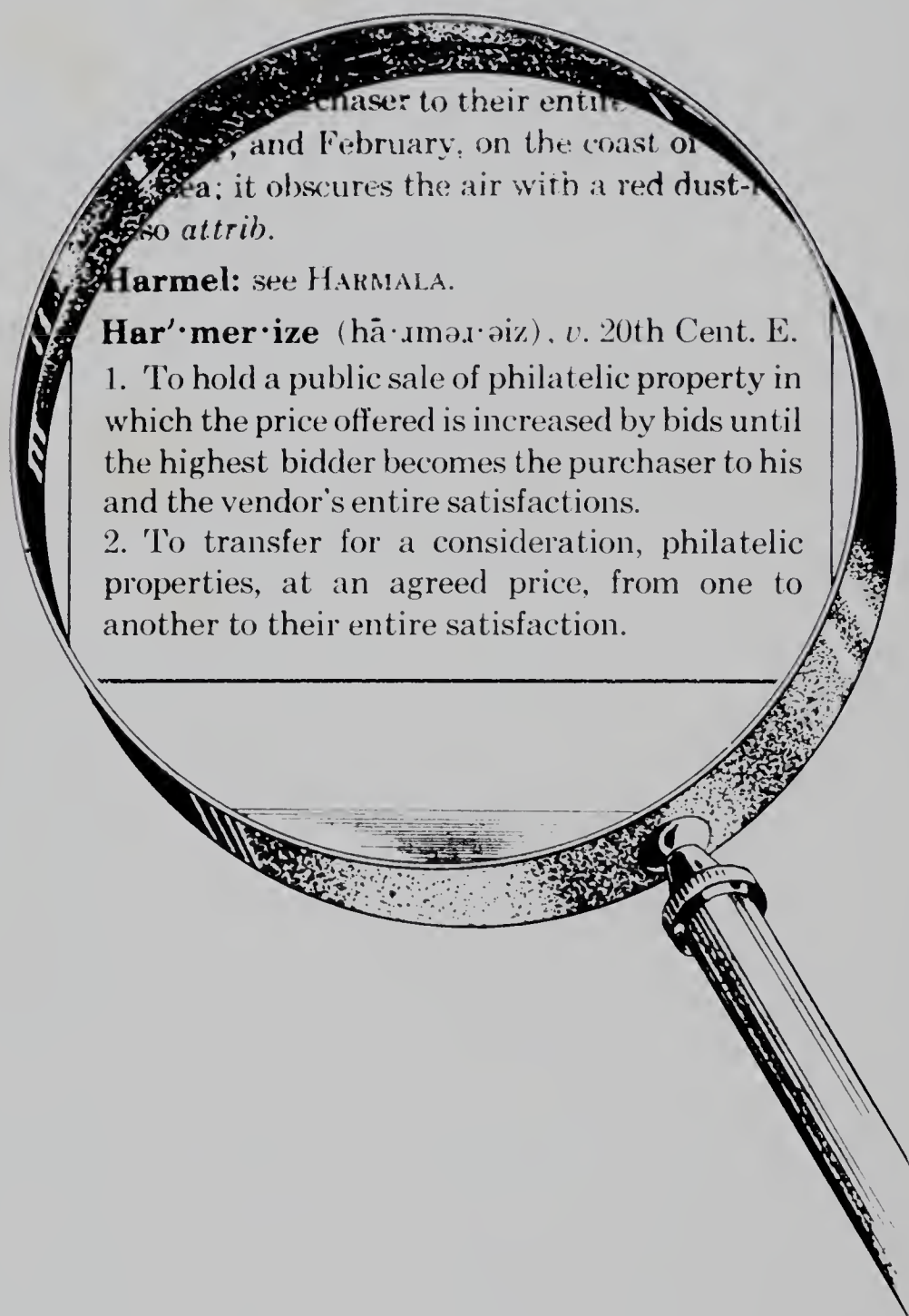
Devoted to the Historical and Artistic
Background of Stamps and Paper Money



The old building of the Austrian Government Printing Office at the Seilerstaette in Vienna, where the first Austrian stamps were printed. (See Page 3.)

Official Journal of the Essay-Proof Society

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January,
 July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York,
 at 8 P. M. Visitors are cordially invited to attend these meetings, at which there
 are always interesting exhibits and discussions.

The Staatsdruckerei

A History of the Austrian Government Printing Office

(EDITOR'S NOTE: On Dec. 15, 1954, Austria issued a special commemorative stamp marking the 150th anniversary of the Austrian Government Printing Office—the Staatsdruckerei—and the 250th anniversary of the newspaper, *Wiener Zeitung*. The Austria Philatelic Society of New York joined in the celebration with a special issue of its "Bulletin," Vol. VII, No. 1, January 1955, devoted to a history of the Staatsdruckerei. Because the history of this establishment is so closely tied to the artistic background of postage stamps and paper money, The Austria Philatelic Society, through its president, Mr. Fred J. Rafael, and Mr. A. P. Bantham, have made it possible for the JOURNAL to reprint the entire issue. It is prefaced by a sketch of the general historical background. There follows a detailed description of postage stamp printing methods and short biographies of the major designers and engravers who have worked for the Staatsdruckerei.)

GENERAL HISTORICAL BACKGROUND

On December 15, 1804 the *Wiener Zeitung* published among the local news the establishment of the "Court and Government Printing Office and the appointment of the printer and dealer Joseph Vinzenz Degen as director of same." The imperial edict of the founding, of course, dated back to September 26, 1804. A few days before, amid the storms of the Napoleonic era, the empire of Austria was proclaimed. In other words, the Government Printing Office is one of the first creations of the empire, and it remains closely knitted to this day, throughout the many fates of the country.

As a whole, the products of the Printing Office mirror the historic vicissitudes of the Danube basin, and in its technical developments the mechanical advances in the graphic arts. It can be stated with some pride that the Staatsdruckerei, even in its best days, such as under Director Alois von Welsbach, did not slide into the general pattern, but emanated important impulses (to be precise its directorate did) which found highest recognition in international graphic art circles and which to this day are subjects of scientific discussion. In this connection might be mentioned the process impressively manifested in the album "Austria's Flora" published in 1864.

The scope of the work for the Printing Office was outlined in the foundation notice of the *Wiener Zeitung* as "execution of all printing for the court and the government." The core of the task, accordingly, was the printing of paper currency and official forms, the preparation of government handbooks, patterns and graphs, the publication of legal reports and regulations, and later the printing of the *Weiner Zeitung* and many other items.

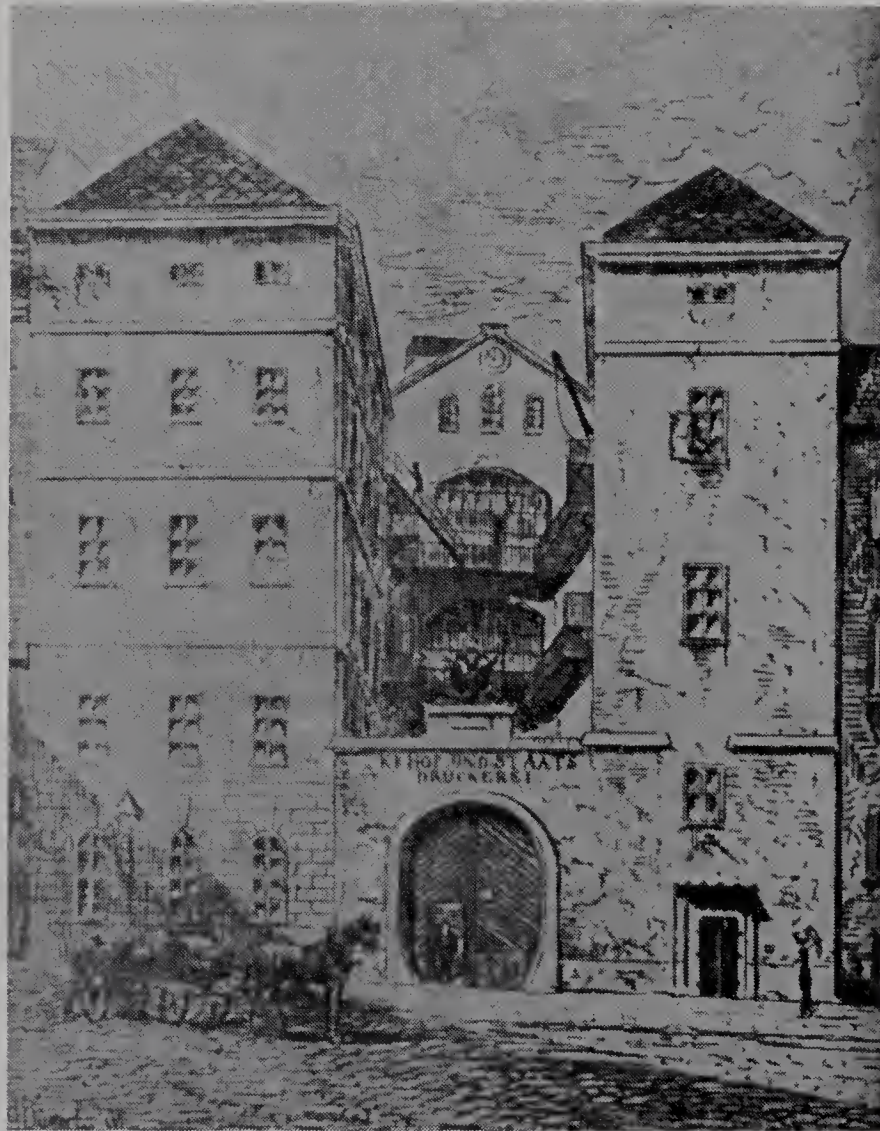
Important as this phase of the work was, the outstanding function seems to have been the publication of books. Works of the highest order in the fields of law, philology, history of art and geography were published here. Judicial literature in particular assumed towering proportions. Many a major work appears in the lists of the Staatsdruckerei from the "General Public Lawbook" of the period of Franz I to the "Klang-Commentary" of our day.

The Staatsdruckerei ventured into difficult fields in philology as evidenced by the publication of Pfitzmaier's Japanese text "The Form of the Passing World in Six Folding Screens." But it also proved equal to major publications such as the so-called "Crown Prince Work" which unfolded the Austro-Hungarian monarchy in word and picture and Wurzbach's "Biographical Encyclopaedia of the Austrian Empire."

Artistic treatises such as those about Oriental rugs soon achieved high value among bibliophiles. Works such as "The Military-Maria-Theresa-Order" and "The Voyage Around the World by the Austrian Frigate *Novara*" found their way into all private and public libraries of the crownlands of the monarchy and were much sought after in foreign countries. Added to the books were art prints of every sort which for decades graced not only government offices and schools but untold private homes.

Everything printed by the Staatsdruckerei soon was highly valued at home and abroad. International exhibitions awarded gold medals, and the products, among them primarily postage stamps, took a firm position throughout the world. It is significant that the artistic output did not stagnate with the ending of the Austro-Hungarian monarchy but faithfully continued in the first and second Republics.

Bibliophile items actually appeared after 1918. We mention only the famed facsimile issues of the *LIVRE DU CUERS D'AMOURS ESPRIS* of the Duke of Neneod'anjou, the "Black Prayerbook" of the Duke Galeazzo Maria Sforza of Milan and the "Statute-book of the Order of the Golden Fleece." After 1945, in addition to many important publications, the Staatsdruckerei published the Austrian best-seller *Das Österreich-Buch*.



The old building of the Staatsdruckerei where the first Austrian stamps were printed.

The home of the Staatsdruckerei at first was the old Franciscan monastery in the center of the city. The available quarters soon proved inadequate, so additional space was taken in nearby buildings, among them the Dominican monastery. Under the otherwise also successful directorship of Anton Ritter von Beck (father of the great chancellor Max Vladimir Freiherr von Beck), the institution moved into its own quarters in the early Nineties, located at Rennweg No. 16. This building and the adjoining No. 12a acquired in 1909 was fated to mirror a piece of the history of the city.

Among the claims for honor belong the facts that the Staatsdruckerei from its inception was a model of democratic leadership and the arrangements for its personnel were exemplary. This resulted in a fruitful cooperation between management and labor. Out of this in turn emerged a determination to restore the heavily damaged institute (from World War II) in the shortest conceivable time and put it in working order with the most modern equipment. This was accomplished under the directorship of Dr. Ferdinand Reiter.

The *Wiener Zeitung*, in some ways, was associated with the Staatsdruckerei back in the 19th century. This was knitted tighter in the 1930's, culminating in a merger of the two institutions in 1945. The roots of the *Wiener Zeitung* certainly reach further back than those of the Staatsdruckerei. Last year (1953) it was a quarter of a millenium since the first issue of the *Wiener Diarium* appeared. What had to be said regarding this jubilee was embraced in a magnificently prepared jubilee-issue published in the late fall of 1953 and which issue meanwhile has become a collector's item throughout the cultural world. This edition did not only carry important historical elucidations but was above that, since it had to be prepared in a comparatively short time, a proof of the eminent position in the graphic arts and modern orientation of the Institute.

Having kept the honored paper alive during the vicissitudes of the centuries is, last but not least, the accomplishment of the men in whom leadership was entrusted. It is a long road from Johann Baptist Schönwetter, Uhl, Guglia, Löbl, and Rudolf Holzer to the present day Dr. Ferdinand Reiter. It is a path mirroring in more than one way fascinating journalistic fates.



The modern home of the Staatsdruckerei.

The home of the *Wiener Zeitung* was, from the 1890's to 1940, the massive complexity of buildings in the Inner City, the core of which was the Jesuit Residence on University Square. At one time it housed the old university. In 1654 an annex was built in the Bäckerstrasse toward the Wollzeile, connected to the older parts by two arches. This portion of the immense grounds belongs to the Austrian Government Printing Office-*Wiener Zeitung* where, among other things, in 1949 was established its exhibition and salesrooms.

In the past few years this has become, more and more, one of the cultural centers of Vienna. This "Academic College" which until 1866 housed also the "Academic High

School" was devastated during World War II. The Federal Building Administration under Dr. Rudolf Brachetti administered the extremely difficult restoration, which was aided in part by the Federal Monument Administration. In this manner, the Grand Hall of the Jesuit Theatre, on the second floor, was restored; in its original state it had been praised in 1685 by Testarello dello Massa. The central ornament of the Hall is the fresco credited to Anton Hertzog and whose grandiose scale is fascinating to this day.

Three jubilees celebrated by three institutions, now closely united; embodied therein is an imposing part of the cultural heritage of the Old and New Austria.

(adapted from Prof. Dr. Lambert Haiböck)

(To be continued.)

Bolivian Puerta del Sol Stamps

By George W. Caldwell

The Puerta del Sol (Sun God Gateway) is one of Bolivia's most prized examples of ancient architecture, dating back 1000 years or more. It is located in Tiahuanacu at the southern end of Lake Titicaca. It consists of a massive block of stone containing a gateway opening superimposed by a sculptured frieze extending the full width of the structure. On this frieze are 48 man-bird figures facing toward the central Sun God.

It is not known exactly when nor by what Indian group it was built. However, considering it as an example of a very high cultural level, one might be inclined to assume it was the work of the Tiahuanacu Empire (A. D. 600-900).

The philatelic importance of this Puerta del Sol lies in the fact that some of the frieze figures were used as models in designing a postage stamp series planned to be issued in 1925 commemorating the Centennial of Bolivia's Independence. This series was printed but not issued.

Alvara Bonilla Lara relates the essential points in his study titled "Bolivia/Unissued Stamps and Fantasies" and published in THE ESSAY-PROOF JOURNAL No. 63 (Summer 1956). He mentioned the Supreme Resolution of February 10, 1925 which accepted a proposal by Carlos A. Posnasky under which the stamps were to be printed by Edmund Moster & Co., A. G. Penkalawerke, Berlin. The entire cost of producing the stamps was the responsibility of Posnasky, according to Lara, and in return he was to retain 3% of each value. Decision of the government not to issue these stamps was due to a contract violation. Hence, they were stored in the treasury vault.

Thirty-five years later—1960—these were taken out of the vault, overprinted with new values—except the 3 centavos—and placed in circulation December 17, 1960. Philip V. Mattes, in a study titled "Bolivia/The Golden Sun Gate Stamps" and published in the January 1962 issue of the *Collectors Club Philatelist*, New York, discusses these overprints together with considerable background including the unissued period.

Of major importance in the Mattes study is a photographic reproduction of this Puerta del Sol which he denotes as the Sun Gate. In this picture a woman and a child standing in the gateway, gives some idea of the size of this great monolith. A larger and consequently clearer picture is seen on page 292 of *Indians of the Americas* published by the National Geographical Society in 1955.

These two studies provide a comprehensive history of these stamps of strange design, and the unusual government policy followed in having them produced.

Cycloidal Configurations

Or the

Harvest of Counterfeiters

By W. L. Ormsby

(Continued from JOURNAL No. 80, Page 161).

(*Editor's Note:* In this fourth installment of the reprinting of Ormsby's 1862 pamphlet, the famed engraver emphasizes the need for reform in bank note engraving, exposes the fallacy of the colored letters system and underscores the perils of monopoly.)

The following contrivance will illustrate the mode in which these red letters are produced.

LEFT HAND.

Represents a common *type printing* press, and the "Tympan" which moves on hinges.

[In the original there is a blot of red ink here.]

RIGHT HAND

Represents the bank note which is to be printed on both sides.

[In the original a blot of black ink appears here.]

Process.—Charge the thumb with printer's ink, and impress it upon the left hand lower sheet, bring down the "tympan," and rub smartly with an ivory folder. Now place the right hand piece of paper between, rub again, and it will receive an exactly *coinciding* impression, on both sides, by "*offset*" alone.

The following will illustrate the security, that Banks have relied upon, and enjoyed so long.

Process.—Write on the slip of paper with a pencil, and corresponding marks will appear by "*offset*" on the other side. Then erase the pencil marks with India rubber, and substitute others by the same process—*ad libitum ad infinitum*.

Red Letters

The red or any other colored letters, on my circulating Bank Note, can be removed and altered as easily as this.

There need be no fear of this *exposé* giving counterfeiters any new information, as they have, for many years, practised this very simple and effective "protection against alterations." The Treasury Department, however, could not have been aware of the fact, when it sent for the inventor of the "red letters," and adopted his useless plan, in the vain hope of thereby rendering the Treasury Notes less open to counterfeiting.

I respectfully recommend the following to the notice of the Hon. Mr. Spaulding:

From the Rochester Evening Express, Dec. 10th 1861.

"THE ART OF ENGRAVING—ITS HISTORY, &c.

(*Extract.*)

"A paper was read before the Rochester Historical Society, last evening, by D. M. Dewey, Esq. His theme was the History of the Art of Engraving.

* * * "The next great improvements in this art are due to W. L. Ormsby, who in 1825, was a young blacksmith in Wm. Cobb's shop in this city. * * * But the laws of this State, which compel Banks to procure their plates of one monopolizing company, deprive Mr. Ormsby of his rightful reward for his ingenious and very useful inventions."

From the Rochester Daily Democrat, Dec. 10th, 1861.

(Extract.)

* * * "Mr. Dewey touched also upon the historical matters relating to modern inventions. In this connexion, allusion was made to the fact that W. L. Ormsby, who was a blacksmith's apprentice in Rochester, thirty-six years ago, in the shop of one Cobb, is now one of the most celebrated of inventors in respect to Bank Note Engraving, having produced as many as twelve different inventions applicable to engraving."

The eloquence of Mr. Spaulding would find a more humane direction in having my right to pursue my legal and honorable profession in the State of New York restored to me; or at least having me exempted from the payment of taxes on real and personal property located in this State.

Speech of the Hon. Henry L. Dawes

A better and more effective answer to the Hon. Mr. Spaulding was made on the floor of Congress by the Hon. Henry L. Dawes, of Mass. The following is an extract from his speech:

MR. SPEAKER, I am not going to argue the matter which I submitted to the House a moment ago, or to tire the House with a repetition of it. I am content to leave upon the record, just as I put it there, my sentiments.

"I desire, however, to correct my friend from New York, who is troubled night and day with this witness who appeared before the committee of investigation—sometimes called the Van Wyck committee—and who says that he traces all I said to him, and all these 'slanders' upon the Secretary of the Treasury and Mr. Cisco, to him. Why does my friend persist in saying that I am slandering the Secretary and Mr. Cisco? He says he is going to stand by them. He cannot stand by them any more faithfully than I do. He cannot bear testimony to their integrity any more sincerely than I do; and I am not to be bluffed off from this thing by any such talk as that. I will relieve him, however, by telling him that not one particle of what I stated here to the House to-day came from that awfully wicked witness. I have not seen him, conferred with him, heard from him, or cared for him in this connection. I do not know him from Adam; I do not know him from Eve (*laughter*); I do not care anything about him. I will tell the gentleman who my witness is. I do not know that he is my better; but I tell him that it is myself, my own eyes, and my own ears. I have been to New York, and personally I have possessed myself of the facts I here state to the House, without any man's help, without any man's knowledge, without any man's attempt either to deter or to buy me.

"Now, he may talk about 'slanders,' and he may heap his anathemas upon this man Ormsby as much as he pleases; but I say to him that it is due to Mr. Ormsby that he should bring some scintilla of evidence here touching Ormsby, before he contents himself with justifying this contract by declaring him to be unworthy of credit.

"I have possessed myself of the facts in that case, not dependent on any officer or on any man engaged in engraving in New York or elsewhere, but on men of my own personal acquaintance in my own State (Mass.)—Bank Presidents, Bank Cashiers, and others.

"Mr. Speaker, men from my own State, occupying high public positions, who have had occasion to know, have voluntarily to me borne testimony to the integrity as well as to the skill of this man Ormsby, who is whistled down the wind by this combination of nine corporations in one, incorporated over and doubled so as to be above suspicion of want of integrity in the eyes of any New York man. Whether he be or not, does not pertain particularly to this contract.

"The whole engraving of Bank Bills in this country has not yet, thank God, come to be settled on the American Bank Note Company. If lightning should strike that company, if God in his providence should remove it from the face of the earth, are we to be without a paper currency? Are we to be driven, in the face of my friend from New York, to take gold and silver because the American Bank Note Company has ceased to exist? All this is a pretence, sir. There is nothing in it. These men have made my honest and true friend from New York believe what he says—and he states it with all that sincerity which characterizes everything he says, because he believes everything he says; and I should have believed it, if I had stayed here, as he did, and attended to the duties of my place. But I wandered away, and possessed myself of facts, which I am willing to put on record here. But I do not care to repeat them, and I leave this matter. The House may vote this amendment of the Senate, and will do so without me, if at all. I am convinced, sir, that there is an attempt to make the Government believe that this work cannot be done except at an enormous and extravagant price. Why does not my friend employ his time a little in ascertaining whether he can contradict any of these things which I have put on the record? Why does he not tell the House that the Government, if he knows the fact, possesses itself of the dies

with which the plates are printed, so that the notes cannot be counterfeited? Why does he not tell the House that the very dies with which our Treasury Notes are printed are not employed to make the Treasury Notes of the Confederate States?

"Why does he not tell the House that this company is now engaged in buying up the only company which can compete, and then representing it as a bogus opposition? No: my friend contents himself with accusing me of being led here by a witness whom he dislikes, whom I have not seen, whom I do not know, and about whom I care nothing. I do not recollect now that I ever saw him."

Mr. Dawes was sustained by a vote of the House, 67 to 52.

"So the amendment of the Senate was non-concurred in."

The reports of the debates in Congress on the question occupy twenty columns of the *Washington Daily Globe*, Jan. 9th, Jan. 11th, Feb. 8th, and Feb. 13th, 1862.

Though I have earned and lost a fortune—suffered a ten years' persecution—been deprived of my business franchise—and perilled, without dishonor, reputation itself; this triumph is more grateful to my heart than would have been all the contracts of Government that were bestowed elsewhere.

Capital Instead of Labor Alone Recognised

While the second Treasury Note bill was under discussion in Congress, I wrote to the Secretary of the Treasury for the usual instructions furnished to engravers, &c. Signing myself

W. L. ORMSBY,
Proprietor of the New York Bank Note Co.

I received the following reply:

"TREASURY DEPARTMENT,
February 7th, 1862.

"Sir: Your letter of the 3d instant has been received.

"It will be necessary for you to furnish the Secretary with the names of the President and Directors of the New York Bank Note Co., the act under which the charter was granted, the date of the charter, the amount of capital actually invested, the location of the company's rooms, and what number of presses and workmen are now in their establishment; and also what number of impressions daily you are prepared to furnish.

"Yours very respectfully,

"GEO. HARRINGTON, *Asst. Secy. of Treasury.*

"W. L. ORMSBY, *Esqr., New York Bank Note Co.*"

This is the only document I have received, either from the Treasury Department or Mr. Cisco, in answer to many communications; and it plainly indicates that none but chartered rights will be recognised or respected, and that Government is utterly reckless in regard to the prevention of counterfeiting. Thus the entire control of the Note Engraving business, on the die and patch-work system, has passed from the artists into the hands of mere capitalists, as the writer predicted many years ago.

"Sic transit gloria Mundi."

Proposals for the Second Treasury Note Contract

Proposals for furnishing the second instalment of 100 millions of Treasury Notes were advertised for, and the following is an extract from the advertisement:

"Models of Notes on the face will be in the *same form as now used*, and on the backs will state the privilege of legal tender and *other privileges* stipulated in the law."

The American Bank Note Co., in this official advertisement, is plainly informed that it may use the plates already engraved, "Patent Green Tint" included, the *face* plates without any alteration, and but slight additions to the backs.

Monopoly Favored

The following are the reasons why it was impossible for me to compete for the engraving of any of the second issue of Treasury Notes:

1. The Treasury Department did not afford me the same *facilities for preparation* that were extended to other establishments—heretofore similarly cared for.

2. The *Advertisements* for proposals were *ingeniously framed*, so that there was almost an *impossibility* of competing with the aforesaid establishments.

3. When, in spite of these disadvantages, I had prepared to comply, as far as practicable, with the terms of the advertisements for proposals, I was informed in Washington upon reliable authority, that the consideration of bids would be a mere farce, as the work of *engraving and printing* was *already in progress* and partly *completed*.

Corroborated as follows:

"I do hereby certify that I saw Mr. Ormsby in Washington, D. C., on the day appointed for opening the bids for furnishing Treasury Notes, and know that he was prepared with specimens of work, forms of Notes, and the securities required (\$50,000) for the performance of contracts, and that he, reluctantly, withheld them for the reasons stated above.

R. C. ROOT,"

NEW YORK, 23d April, 1862.

This was the third time that I was in Washington, prepared with every thing except *political influence*. Verily

"A prophet is not without honor save in his own Country."

Within the time that I was waiting in Washington last July, in the vain effort to obtain five minutes' interview with the Secretary of the Treasury, I could have established in that city, at a cost of twenty-five thousand dollars, the most perfect Bank Note Engraving Establishment in the world, capable of executing all the Government work on principles that would have saved millions to the people—encouraged meritorious labor—and avoided much of the distress that is now impending.

The Treasury Notes Already Counterfeited

Even while I write this distress has been foreshadowed by an arrest in St. Louis, as follows:

ASTOUNDING DEVELOPMENT!

Two Mammoth Counterfeit Establishments Broken Up—One Hundred Thousand Dollars in Bogus U. S. Treasury Notes Seized. * * * * * In a room above was found an engraver's work-shop! On the workbench were a variety of tools, and a Bank Note plate covered by a piece of paper. On entering the room with the officers, Hill stepped quickly to the bench, seized a Bank Bill and began crumpling it in his hand, seeking to destroy it. It was forced from him and found to be a genuine \$10 U. S. Treasury Note, which had evidently been much used in copying from and imitating.

On opening two closets the policemen found several large bunches of unfinished bogus \$10 United States Treasury Notes. They were strung upon a thread and hung up for drying the first impression upon their faces. There were twenty-five hundred of these bills. The backs were still blank, and the red and green impressions remained to be put on. In the room were also found eleven Bank Note plates, and the following implements and materials used by Bank Note Engravers; parts of a stamping and printing press, a ruling machine, pots of black, green, and red printing ink, rollers for inking plates, two gas lamps for heating, a fine spring gauge for measuring letters, a burnisher, a graver's scraper, a dozen fine gravers, and eye-glass, a spring compass, scribes, files, camels' hair brushes, a muller and stone for grinding ink, with numerous other articles of the engraver's craft. There was also a quantity of paper in sheets, designed for making into Bank Notes, and a considerable quantity already cut and ready for the first impression.

The plates for the front and back of the ten dollar United States Treasury Note were of steel, and executed admirably. An expert tells us that the die work is a very accurate imitation of the original, but the vignette is inferior and scratched. The nine remaining plates were thickly covered over with

some preparation for preserving the engravings, and cannot be described till cleansed. One of them, however, is evidently for a XX, on the Bank of Waynesburg, Pennsylvania. Another, incomplete, is for a \$5 United States Treasury Note.

The reader will notice that the geometrical and cycloidal portion of the work was better done than the vignette; and that the green pigment was no impediment.

Partial Repudiation in Self-Protection

The first step towards repudiation, too, has been this very day announced; motives of self-protection may also cause repudiation of the whole.

From the New York Times, April 22, 1862.

THE MUTILATION OF TREASURY NOTES.

Evidence has been received at the Treasury Department that the work of mutilating Treasury Notes has become quite a business, and not an unprofitable one. For instance, the mutilator takes one ten dollar Note, and tears off a tenth part on one corner, and passes off the Note for ten dollars—nobody questioning that it is perfectly good. He takes another Note of same denomination, and tears off a tenth, etc. * * * * Singular as it may seem, this business has become so extensive that the attention of the government has been called to it, and *it is decided as the only effectual way of checking the evil, not to redeem any Note at par unless it is whole, and to deduct one dollar for every tenth part of a Note torn off, and in that proportion for larger amounts removed.* I make the above statement upon the authority of the Treasurer of the United States.

The above is an old mode of fraud, and should have been foreseen and guarded against. But whoever trusts to selfish and unskilful generals must expect to lose battles. The destruction of one black crow will not destroy the species.

Reform in Note Engraving Necessary

It is evidently necessary for public protection that paper money should be inspected or assayed by competent judges before it is issued.

Of what avail was it for those who framed the New York Banking Law, to require Bank Superintendents to procure the engraving in the "best manner to prevent counterfeiting?" What more have Bank Superintendents ever known than those who appointed them? Of what value is the cursory opinion of Mr. Chase, Mr. Cisco, Mr. Spaulding, Mr. Pearce, or anybody else, that "the engraving of the Treasury Notes has been well done!" By what rule do they judge? What is their standard of value?

If their judgment, without special investigation, is not at the mercy of their fancy, it certainly is to that of the engraver, whose interest it happens to be, not to do the work at the lowest, but at the highest expense. Not to make the work permanent and secure, but, in fact, to make it pleasingly insecure. Not to do it so as to last, because a customer would be lost, but to do it so that a customer may be obliged to come again.

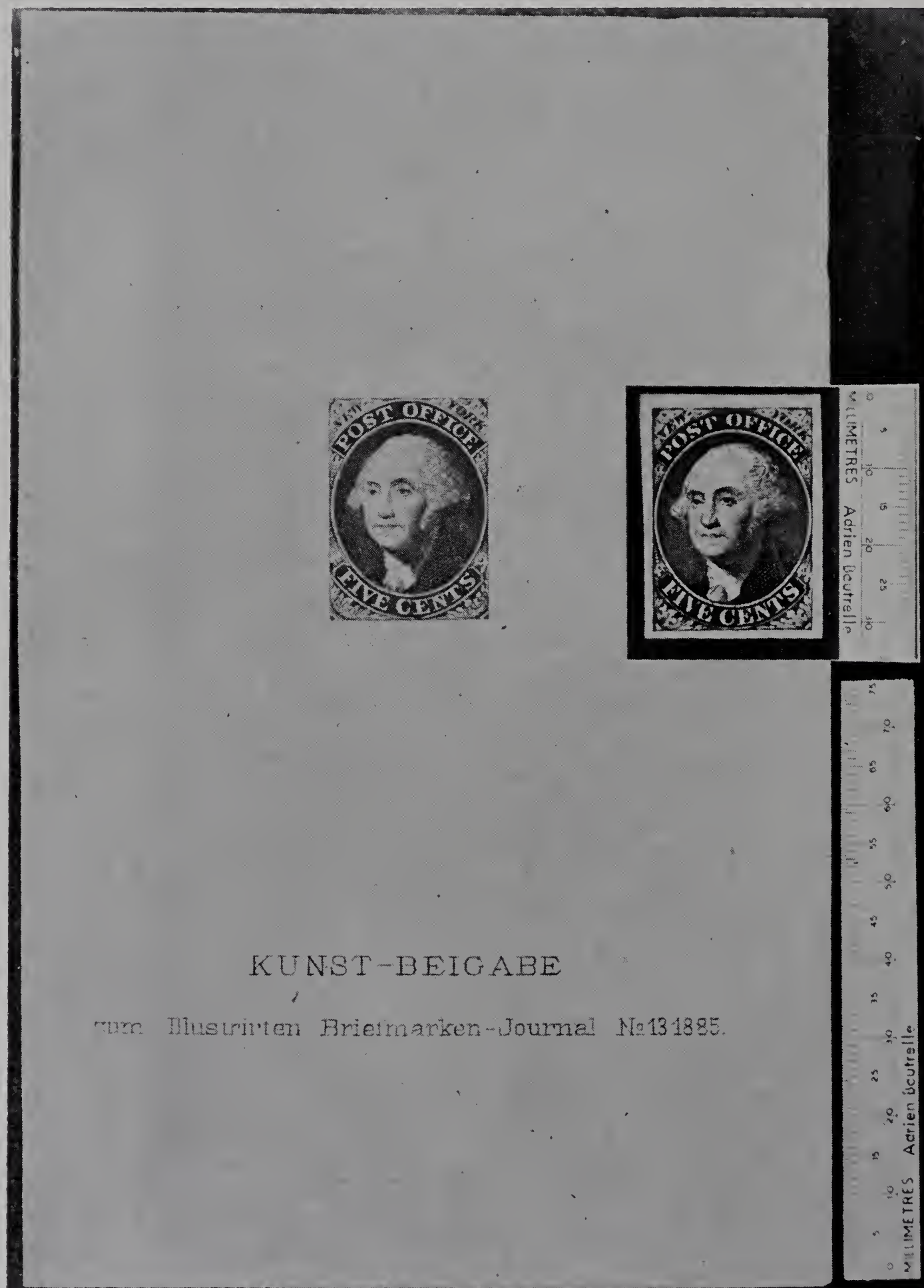
We hazard nothing in saying that that Treasury Note can not be well engraved, that is patched together in haste by the use of dies, or types, previously used for inferior purposes; or that has in its composition a single die that was previously used on Confederate Bonds; or that is so constructed, that William Henry Vaughan—the first counterfeiter—were he alive again, could procure a complete counterfeit of it, piece by piece, of the best engravers in the country.

We are now in the second century only in the use of paper money, yet there has never been (anterior to the publication of the writer in 1852) even an attempt to reduce the manufacture of it to a true science, in order to prevent counterfeiting, without regard to private interests. In accordance with the principles of that work, a bill was introduced in the Massachusetts Legislature, in 1860, and passed to a third reading. But by the interference of interested parties, its most salutary provisions were defeated. (See *Boston Bee*, March 12th, 1860.) The Hon. Thomas Hills, of Boston, originated the movement.

(To be continued.)

Imitations of the New York Postmaster's Provisional Stamp

By Charles W. Brooks



Although the imitations of the New York Post Office stamp on bluish-grey wove paper with the word *Falsch* in each of the lower corners and across the base of the cravat have been known for many years, few collectors apparently know (or care, perhaps?)

when, where or by whom they were "issued." These imitations were listed as counterfeits by Rev. R. B. Earee in his *Album Weeds*, although they were apparently not made with intent to deceive.

It was only natural to suppose that they emanated from the same source as the so-called "Facsimiles" of the newspaper and periodical stamps, the story of which was written by the late Dr. Clarence W. Brazier*, as each of those contained the word *Falsch* somewhere in the design, too. Most of the newspaper stamps were, in addition, overprinted "Facsimile" in various sizes of type.

However, that term would seem to be a misnomer because most current dictionaries define facsimile as an exact copy or likeness, which those do not seem to be. Imitation is defined as that which is produced as a copy; and counterfeit, an imitation made with intent to deceive.

Some time ago the writer was given an untrimmed copy of the New York Post Office imitation with large margins, overall size about four by six inches. In the lower margin, about one and five-eighths inch below the stamp design is the inscription in two lines, *Kunst-Beigabe zum Illustirten Briefmarken-Journal No. 13, 1885*, which translated means, I am told, "art supplement" or insertion.

In most issues of the *Illustirten Briefmarken-Journal* of that period, it seems to have been the custom to insert a *Kunst-Beigabe* or art supplement. Evidently these consisted largely of stamps which were rare or not generally received on mail in Europe at that period. Of stamps from the United States, in addition to the New York stamp, I have found mention of only the departmental and newspaper stamps so imitated, but no general issues.

Of the newspaper stamps, I have an imitation of the \$24 denomination on white paper with one-inch margins remaining on all four sides. It has the word *Falsch* in the star on each side but is not overprinted "Facsimile." Although it bears no marginal inscription, as does the imitation of the New York stamp, it may well be that the margins have been reduced from their original size.

A search through the files of the *Illustirten Briefmarken-Journal* reveals that a *Kunst-Beigabe* illustrating the \$24 *Zeitung-Freimarken* or newspaper stamps was included with that publication in Issue No. 1 of 1885, Volume 12, page 23.

These are the only two of the several imitations of United States stamps issued in this form that the writer has seen. The complete set of imitations of newspaper and periodical stamps described in the above-mentioned Brazier article, advertised for sale in the *Illustirten Briefmarken-Journal* of 1885, Page 148, and displayed in the writer's collection consists of fully perforated "Facsimiles."

* *Stamps*, issue of May 28, 1938.

To mark the 1956 International Police Show at Essen, the German Federal Republic issued a 20 pf. stamp September 1, 1956. It shows an upraised hand superimposed on a map of the world. *Michel and Kieser* provided the design and *A. Bagel* of Dusseldorf printed it by *offset lithography*.—G. W. C.

The famous Ticino architect, *Carlo Maderno* (1556-1629), from Capolago on the Lake of Lugano, was honored postally on the 5c value of the 1956 Pro Juventute set from *Switzerland*. *Earl Bickel*, the eminent engraver, used a painting from the Museo Civico in Lugano as a model for his steel engraving. Designer *Niklaus Stoecklin* designed the other four values of the set featuring insects.

The Grenada Chalons

By George W. Caldwell

The first issues of Grenada, a crown colony in the British Empire, depict a portrait of young Queen Victoria after a painting by Alfred Edward Chalon (1781-1860). This Chalon Head, as it has come to be known in philately, was discussed extensively in the July 1951 issue of this JOURNAL. Hence, for the purpose of this piece, we reprint just a few of those points together with additional ones by way of background, an essential factor in modern philately.

Chalon was born in Geneva, Switzerland, and, at the age of 35 years, went to England to pursue his work in the painting art. He studied at the Royal Academy, later becoming a member. His principal interest lay in miniatures and portraits; many of the court ladies were numbered among his sitters.

In 1837 Chalon was appointed Painter in Water Color to the Queen. It was in that year he painted the now-famous full length portrait of the young Queen in her robes of State, in celebration of her first visit to the House of Lords to open that august body for the first time in her reign. This portrait, sire of many philatelic vignettes, was destined from the very first to become famous. Its beauty, its freshness, its charm, appealed to artists and public alike. Edward Henry Corbould and John Buckley made copies which have philatelic interest. Samuel Cousens, William Humphrys and Charles Henry Jeens engraved vignettes from which have stemmed the Chalon Heads of philately.

Among philatelic authorities, it is generally believed that Jeens engraved the original portrait die for the Grenada Chalons. This belief is supported by Robson Lowe in his book "Masterpieces of Engraving on Postage Stamps 1840-1940" wherein he states: "After examining the engravings of the various Chalon portraits I am sure in my own mind that the head dies for Natal, Grenada and Bahamas were made by Jeens". Also, it is considered probable that Jeens used the Buckley copy as his model. This is the copy commissioned by Albert the Prince Consort. It now hangs in the Henry III Tower at Windsor Castle.

From the very beginning until the end of 1881, the postal adhesive stamps of Grenada were produced by Perkins, Bacon & Co. All these were Chalon Heads.

Stamps of the so-called type I (Scott's design A1) were issued in the values of 1 Penny and 6 Pence only. They were printed from 120-subject intaglio plates on rather hard handmade wove paper which, naturally, varies in thickness. The first three shipments of this paper were made without watermark; subsequent deliveries contained the star watermarks illustrated in Scott.

These star papers were of a size to take 240-subject impressions. Hence, they were bisected before being put to press. Alfred Charlton in his serial "The Postal History and Postage Stamps of Grenada" published in the *Philatelic Journal*, states: "The whole sheets were bordered by a watermark of five closely spaced parallel lines, the outer four of which were broken on each side by the insertion of the word POSTAGE in double lined capitals." He states further that as these half-sheets did not fit the plate exactly, the printing often fell on this watermark, thus giving rise to the erroneous impression that such stamps were on laid paper. Perkins, Bacon & Co. never used laid paper except for proofs, according to Charlton.

To the collector interested in perforation varieties, these Chalons provide a fertile field. Perkins, Bacon & Co. used five line-perforators. Somerset House used a comb machine of 14 gauge.

Subsequent to the adoption of postal adhesives by Grenada, Perkins, Bacon & Co. produced some revenue stamps for the colony. These were intaglio printed from a key plate in orange, and overprinted with a crown and the value in green. The key plate included a Jeens' engraving of the Chalon Head in a circle superimposed on a stylized

(Continued on Page 20.)

A Glimpse Into the Past

EDITOR'S NOTE: *Sol Altmann is an indefatigable researcher, not only for data on his special interests, such as engraving and engravers, but for any material dealing with essays and proofs, or with postal matters. During his years of culling many philatelic journals during hours in the library of the Collectors Club of New York, Mr. Altmann has copied various articles, which will be presented under this heading.*

The reader must be alert to the fact that these articles are presented as they were published. They are presented in THE ESSAY-PROOF JOURNAL as interesting bits of philately from the past. The reader must also be aware that later research may have developed more substantial facts, but the original, offered herewith, is as it appeared in the journal of record on the date indicated.

Notes on Francis Patent Paper

INTRODUCTION BY SOL ALTMANN

Dr. Samuel Ward Francis was one of the many prolific inventors of postage stamp defacers in the 1860-70 period. Two of his patents of primary interest to students of the historical background of postage stamps are the following:

Patent No. 38,222, dated April 21, 1863, for a machine for cancelling postage and other stamps by means of cutting edges so operated that when applied to the stamps one or more portions shall be cut out, the spring so arranged as to bear the cutter upon the stamp with a pressure requisite to produce an incision in the paper of a depth not exceeding the thickness of stamps.

Patent No. 48,389, dated June 27, 1865, provided for applying on stamps, ingredients such as would chemically combine to produce a dark color or stain under action of moisture, thus destroying the stamp against further use. (The text of this patent paper is quite lengthy. The gist of it is contained in the following reprint. An exact copy can be obtained at the U. S. Patent Office or the New York Public Library, patent division.)

"FRANCIS SELF-CANCELLING STAMPS"

From *The Metropolitan Philatelist*, December 1897, John W. Scott, Editor

The older collectors recollect the 1866 series of Brazil appearing with a strange blue tinge to the paper, but few, if any, knew the cause of this peculiarity. It was vaguely called chemical paper, but what the purport might be or what advantages it offered has remained a mystery up to the present date.

It now transpires that this bluish tinge was caused by the paper having been treated with an alkali which only slightly altered the appearance of the stamp, but when a second solution was applied in cancellation, chemical action ensued which entirely obliterated the stamp.

It will be seen by the circular which we reprint in full that our own government was experimenting with the principle. It is very likely that the stamps so treated may have passed through the hands of collectors and dealers and been discarded as worthless owing to the excessive obliteration.

The Brazilian government does not appear to have used the reagent in cancellation, for we have no recollection of having met with specimens badly disfigured. Specimens of the 2c and 3c United States stamps so treated are now before us, both being distinguished by a pale brown tint, the cancelling ink being blue.

[There follows an illuminating letter from Dr. Francis to an unknown prospect for the sale of his rights in Patent No. 48,389.]

SIR:—Several years ago I invented and patented a mechanical punch for defacing postage stamps. It was deemed practical in many respects for “killing” stamps or letters, but the Department at Washington replied that the attention of the government was turned to chemistry.

Since that time I have experimented in many ways, and, at length, succeeded in inventing an effective method of cancelling Post, Internal Revenue and other stamps, which I claim can be accomplished more permanently and thoroughly and with less trouble and expense than that now pursued.

As an endorsement of this statement the reader is referred to the appended letters from responsible parties of many years experience in the departments whence have issued their special reports.

On visiting Washington, and laying the matter before the government, Hon. A. N. Zeverly, the Third Assistant Postmaster General, who has charge of these particular subjects, immediately ordered Ten Thousand stamps to be prepared, under my direction, by the National Bank Note Company of New York, who have the contract for the manufacture of all United States Post Office stamps. This Company was also requested to carefully test the merits of the invention and report accordingly.

Commissioner Lewis also ordered Ten Thousand Internal Revenue stamps to be prepared under my direction by Messrs. Butler & Carpenter, of Philadelphia, who have the contract for Internal Revenue stamps in this country.

After nearly three weeks of careful experiments, the Secretary of the National Bank Note Company reported favorably to Washington on the invention and courteously furnished me with the annexed letter, the original of which I have in my possession.

In the meantime I had called on Professor John C. Draper and engaged his efficient services in testing the value of my cancelling ink, as combined with the stamps, and received in reply the subjoined document.

I sent a copy of this letter to Hon. A. N. Zeverly at Washington, and subsequently called on him in person. He then informed me that it would be requisite to obtain the report of some Postmaster as to the practicability of the invention as a newly applied method, and accordingly addressed a letter to the Bank Note Company to forward some of my prepared stamps to T. Coggeshall, Postmaster, Newport, Rhode Island, notifying him that it was the desire of the government that he should give the matter a thorough testing, and then report.

I waited on the Postmaster, and after a most careful examination, was told that he would report to Mr. Zeverly on his favorable opinion of the matter. In the meantime Mr. Coggeshall said he would be very happy to give me his views in the form of a letter, and presented me with the one below.

Here we have the favorable report of a practical chemist on the efficiency of my agents; one from the Secretary of a Bank Note Company under whose supervision thousands of stamps are daily manufactured; and thirdly, the endorsements of an experienced Postmaster, whose remarks must of necessity have weight with all those who are interested in the success of the present invention.

It is not my purpose to describe fully, in these pages, the invention but merely to give the main features of the new principle, which are as follows:

Self-Cancelling Post Stamps

The paper on which the stamp-head is printed is first wet in a certain very cheap chemical solution. The stamp is then gummed and perforated as formerly. When pur-

chased, the stamp is moistened as usual and attached to the letter. But when the Post Office clerk takes up the letter to sort it from the others for different states, on his right hand thumb is a small cot on which is a sponge with a feeder, which is soaked in another chemical solution, kept secret for governmental reasons. Now as it is necessary for the clerk to take hold of the letter to throw it aside, of necessity his thumb comes in contact with the stamp; an instantaneous combination takes place, and a defacement comes out that has been endorsed by those who have seen it, as much superior to the present ink. Moreover, my cancellation can only affect the stamp, which is prepared; for if the thumb-sponge wet the envelope, it dries off without any mark, while the present "killer" now used, daubs over various parts of the envelope, besides affecting the stamp.

Take for instance a large envelope with some 18 or 19 stamps, such as I myself have seen cancelled by the present system. It requires 18 or 19 blows to effect this, while with my system the thumb is rapidly slid over the whole number of stamps, and by this one motion they are more rapidly and thoroughly cancelled.

Thousands of times a day the locality or "rating mark" is put on the stamp, to save time and trouble, which does not sufficiently destroy it and leaves an almost invariably undecipherable mark of locality. This has been positively forbidden by the Postmaster General. If my method were adopted, the rating mark would always be placed on the left hand corner while the thumb, in arranging the letters, would cancel the stamps.

Self-Cancelling Internal Revenue Stamps

It was necessary that the Post stamps should not be cancelled till seen by the clerk in the Post Office and afterwards defaced. But it is the reverse with Internal Revenue stamps. They must be cancelled the moment they are attached. This has been accomplished after much trouble and no little experiment, the method being not only cheap but entirely satisfactory. The stamps present the same appearance as the present one, having been only soaked in the prepared water previous to printing; then, when dry, a coat of gum is applied over a stencil plate leaving the word "paid," "cancelled," "U. S." or any of their equivalents.

When the stamp is run through the perforator, it also passes through two buffers, where a powdered preparation is rolled in. When wanted for use, by wetting the stamp as formerly, the saliva acts as an agent, combines the two chemical preparations, and immediately a black bar or the words come out, permanently cancelling the stamp and doing away with the tedious and annoying practice now enforced, of putting one's initials on the stamp.

When it is known that about one million Revenue stamps and nearly one million and a half Post stamps are manufactured daily, the value of the invention and a granted royalty may be fully appreciated by those even of a speculative mind.

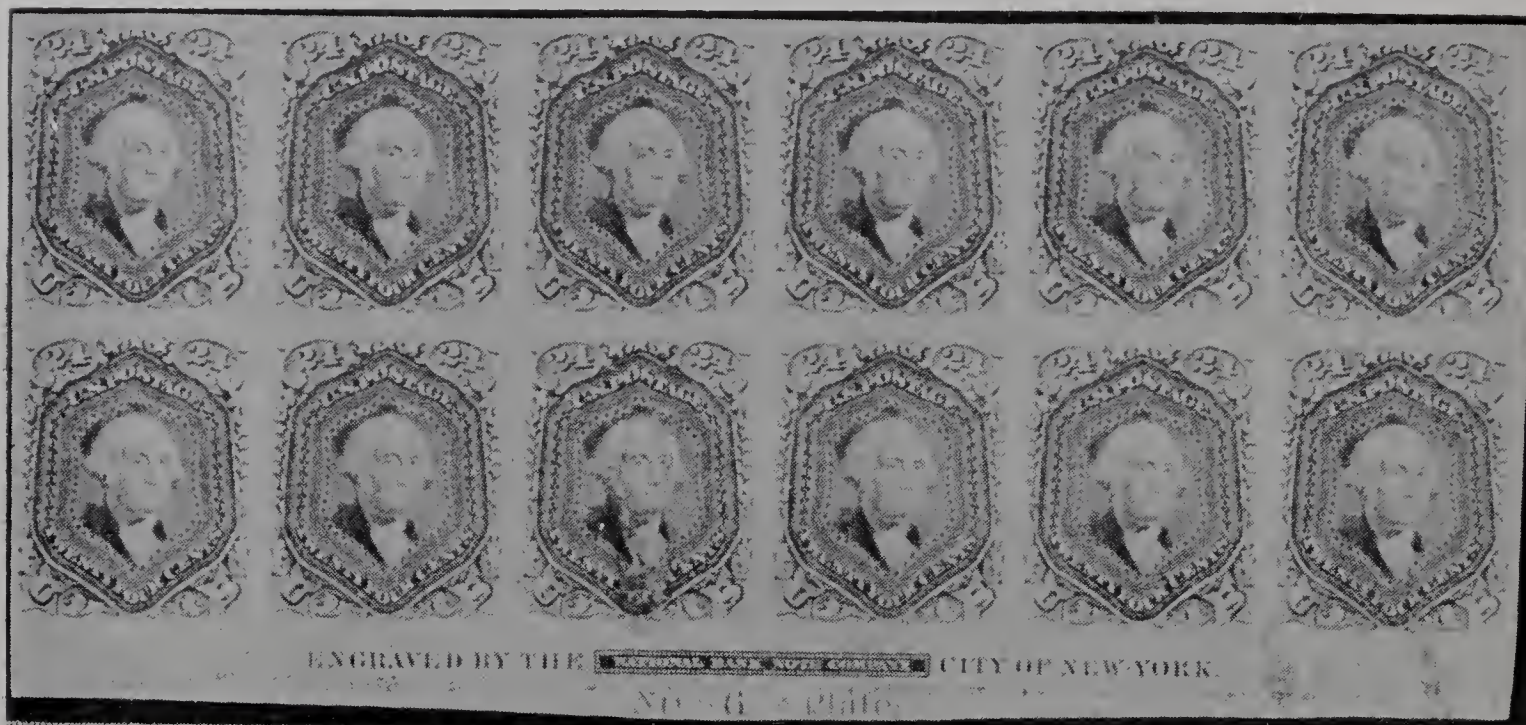
Practical Results to be Obtained in the United States Alone

There are 1,500,000 postage stamps made daily and 1,000,000 Internal Revenue stamps. At one cent royalty per thousand, it would yield \$7,825 per year. At 2c, \$15,650; at 3c, \$23,475; at 4c, \$31,300 and at 5c, \$39,125.

This last was the royalty which I proposed to ask the U. S. Though different parties are now negotiating for the United States and various portions of the world, I am still at liberty to receive offers, and I would state that Patent rights for this and other countries are for sale.

Yours respectfully,

SAMUEL W. FRANCIS
121 East Ninth Street, New York



Block of 12 of the 24c 1861 design on Francis patent paper believed to have come from the Lord Crawford collection. The paper is stained blue by the application of moisture and the combination of ferro-cyanide of potassium and sulphate of iron.

Letter from Prof. JOHN C. DRAPER

*New York Free Academy
Cor. of Lexington Ave. and 23rd St.
February 28, 1865*

DR. S. W. FRANCIS,

Dear Sir:—I have made a great many experiments during the past two weeks to find a reagent which would remove the chemical cancel by the * * * process, but have failed to find a single reagent which will remove the stain without defacing the stamp to such an extent as to lead to detection.

The cancel with which I have experimented is that which is to be employed on postage stamps.

With this cancel some of the reagents, as acids, produce a blue color, others do not have any effect, while others, as the Cyanide of Potassium and Hydrate of Potassa, even when the paper has been soaked for twenty-four hours in water, merely turn the stain and whole surface of the stamps a reddish brown color, and themselves become agents for cancellation.

It seems to me that the presence of the * * * in the paper will itself act as a part of a detective of any attempt to tamper with the stamps prepared according to the proposed process; and if the preparation is kept secret by the government, any attempt to remove the * * * stain color before the stamp is employed, would lead to detection, for the stamp would then refuse to give the color.

With the cancelling fluid, at the same time, a mere wetting of the stamp by water would not injure it, for enough * * * would remain in the paper to give the color with the cancelling fluid.

As regards the application of the process to the Internal Revenue stamps, its chief advantage is the great saving in time, for now one has to wait for the ink on the stamp to dry before anything can be done with the document to which it is applied.

When successive pages have to be stamped, the convenience of the new process is very great. Removal of the stain from the stamp is out of the question, for the document only has force while the stamps are still attached. There is therefore no desire to remove them; if there was, the present system of cancellation is valueless, for the writing ink on

the surface of the stamps is more readily removed from the stain which the chemical cancel produces in the tissue of the paper.

Very truly yours,

JNO. C. DRAPER, M.D.
*Prof. Anal. Chem. University, N. Y.
and Nat. History in Free Academy*

Letter from J. MACDONOUGH, Sec., National Bank Note Co.

*No. 1 Wall St., New York
March 16, 1865*

DR. S. W. FRANCIS,

Dear Sir:—I have carefully examined and tested the specimens of U. S. postage stamps prepared by the National Bank Note Co. under your direction with the following result:

The finished stamp is anti-photographic. Any attempt to remove the cancelling mark by a single process and ordinary reagents must be immediately detected—nearly all of the acids causing the stamp paper to become intensely blue, while the alkali changes it to a deep brown.

I find that by a tedious and complicated process the cancelling mark may be removed from the stamp and the stamp cleaned, but the process is one which would not ordinarily be resorted to.

A stamp so cleaned could not again be cancelled by your solution, and therefore would become its own detective in case of fraud.

In view of the above I have no hesitation in stating that so far as the preparation of the stamp and its cancelling qualities are concerned, it is all you have claimed for it.

Very respectfully,

J. MACDONOUGH

Letter from T. COGGESHALL, Postmaster, Newport, R. I.

March 30, 1865

Dear Sir:—In conformity with the order of the Hon. A. N. Zevery, Third Asst. P. M. General, I have this day personally tested your method of cancelling postage stamps. After thorough and systematic experiments, I feel it due to you to certify hereby to the valuableness of your invention.

I judge the security against forgery, and of use of stamps after cancellation, to be entirely guarded by your method.

I have no hesitation in offering my testimony favoring its adoption by the government.

The economy of labor in its use is apparent, as all letters are distributed before stamping, and the cancellation is effectively done as they are distributed.

Many stamps from Post Offices are badly cancelled, the office mark generally being upon the stamp, thus rendering it quite impossible to determine where the letter is mailed.

Permit me to suggest, that you cause to be prepared a lighter, thinner rubber for the right hand thumb, with a fine small sponge, or soft bristles, like a brush, upon the ball of the thumb (I should prefer the latter). With this, I believe your cancelling fluid may be used without soiling the most delicate envelope.

I shall communicate with the Hon. Third Asst. P. M. General of my experiments.

Very respectfully,

T. COGGESHALL

Letter from JOHN E. GAVIT, Vice-Pres. of American Bank Note Co.

New York
April 26, 1865

DR. S. W. FRANCIS

Dear Sir:—In the early attempts to furnish a secure stamp for government use, attention was mainly directed to the matter of imitation; but years of experience have demonstrated that the real danger is from imperfect cancellation.

No plan that I have seen or heard of so effectually meets this difficulty as that patented by yourself.

Its effectiveness is only surpassed by the simplicity and certainty of its mode of application, which at the same instant interrogates its genuineness and prevents its use a second time.

This subject has been one of much thought to many ingenious minds, but your mode appears to me to have reached the desired end in the simplest way, and therefore the one to be valued above all others.

Truly yours,

JOHN E. GAVIT

(End of quote from *The Metropolitan Philatelist*.)

The Grenada Chalons

(Continued from Page 14.)

background with a tapestry motif. The name of the colony in Gothic was the only lettering on this key plate. In July, 1875, printings from this same revenue plate were issued in purple with a dark blue overprint "POSTAGE" and "ONE SHILLING"; six years later—Robson Lowe gives the date, April, 1881 — additional values of $\frac{1}{2}$, $2\frac{1}{2}$ and 4 Pence were issued.

During the past few years we have reported in this JOURNAL black impressions from this revenue key plate which have appeared in auction sales in New York and in London. Also reported were plate proofs of the type I Penny and 6 Pence in rose and rose-red. In his serial to which we have referred, Charlton mentions the existence of the Penny and 6 Pence, Type I die proofs on India in black; also plate proofs of these values on white wove unwatermarked paper, in color gradations from rose-red to dark red. A scarcer plate proof according to that author is the 6 Pence imperforate on horizontally laid paper, in brownish red.

Such, in brief, is the story of the Grenada Chalons which occupy a niche in a grand array of philately's most attractive vignettes.

The Events of 1863

The First U. S. National Bank Notes

By Thomas F. Morris

(Continued from JOURNAL No. 80, Page 168.)

The contract with the American Bank Note Co., follows the same conditions as for Continental, except that the American was awarded the \$20, \$50, and \$100 denominations. This contract is also given in its entirety below:

CONTRACT BETWEEN THE AMERICAN BANK NOTE COMPANY AND THE UNITED STATES OF AMERICA

This contract, made and entered into this twentieth day of July, in the year of our Lord one thousand eight hundred and sixty-three, by and between Salmon P. Chase, Secretary of the Treasury, for and in behalf of the United States of America, of the first part, and the American Bank Note Company, of the second part, witnesseth:

That the party of the second part, for the consideration hereinafter mentioned, has agreed, and does hereby covenant and agree, to engrave or cause to be engraved, in the highest style of art, on suitable steel plates, certain designs, to be hereinafter enumerated, for twenty, fifty and one-hundred dollar notes. The engraved portion of the notes, obverse and reverse, to be of the uniform size of three by seven inches; and after the engraving of the same shall have been approved by the party of the first part, to cause the same to be skilfully and properly transferred to suitable rolls, and to make therefrom proper plates for printing, in such quantities as may be ordered by the Secretary of the Treasury.

The party of the second part further covenants and agrees to do and complete the above work, and deliver to the Comptroller of the Currency in the Treasury Department, or to hold and safely keep, subject to the order of said Comptroller, the bed-plates or dies so prepared, together with one set of plates for each denomination, properly lettered, within three months from the date of the approval of the model, as hereinafter provided for.

The designs above alluded to shall be as follows: For the obverse of the twenty dollar (\$20) notes there shall be engraved upon the left-hand portion of the note a vignette representing the "*Battle of Lexington*," and on the opposite or right-hand end of the note a copy of a symbolic design entitled "*Loyalty*." Between these two vignettes shall be engraved two legends as follows:

In the upper part of the space between the vignettes, the following legend, viz: "*National Currency. This note is secured by the bonds of the United States, deposited with the Treasurer at Washington*," together with the engraved *fac similes* of the signatures of the Treasurer of the United States and the Register of the Treasury.

In the lower part of the space between the vignettes, the following words: "*The First National Bank of Washington, D. C., will pay the bearer, twenty dollars on demand at their office in the city of Washington, District of Columbia*"; and suitable blanks shall be left for the date and for the signatures of the president and cashier of the association.

In the upper right-hand corner of the note the figure 20 is to be engraved, of suitable size, in a white letter with black shade, and a space to be left for imprinting the Treasury Seal upon the right hand end of the note. The whole to be surrounded by a suitable border, of alternate leaf and vine work, and of tablets, in which the figures 20 and the letters twenty shall be often repeated in different characters.

For the reverse of the twenty dollar (\$20) note, there shall be engraved in a central elliptical vignette, two and a half by five ($2\frac{1}{2}$ by 5) inches, a *fac simile* of Chapman's painting in the Capitol, entitled "*Baptism of Pocahontas*." Above this vignette shall be engraved the legend expressing the uses of the note, and below it the legend expressing the penalties for counterfeiting. The words of these legends to be prescribed by the Secretary of the Treasury.

At each end of the vignette, oval spaces, one by one and a half ($1 \times 1\frac{1}{2}$) inches shall be left. For one of these spaces there shall be engraved a suitable die or bed-plate for surface printing, and a roll made therefrom (after its approval by the Secretary of the Treasury) of the national shield; and for the other space the coat of the State from which the note is to be issued. These dies shall not be transferred to the note plates, but twelve (12) transfers therefrom shall be made upon separate plates

of steel, and these, with their dies, etc., shall be delivered to the Comptroller of the Currency, or held subject to his order, as hereinbefore provided.

The words *First National Bank* shall be engraved above the central vignette, and the words "*Washington, D. C.*" shall be engraved below it. The two lines so engraved to be between the vignette and the legends.

The corners shall be filled with proper counters, indicating the denomination of the note, and the interstices be filled with work of a character to add as much as practicable to the security of the note against counterfeiting. The whole to be surrounded by a suitable border, its exterior size to be the same as the obverse, viz., 3 x 7 inches.

The fifty dollar (\$50) note to be similar in character to the twenty-dollar note; but the left-hand vignette on the obverse to be from the design entitled "*Washington Crossing the Delaware*," and the opposite or right hand vignette to be engraved from a symbolical design entitled "*Prayer for Victory*," this day delivered to the manager of the American Bank Note Company.

The vignette on the obverse to be a *fac simile* of Weir's painting in the Capitol, entitled "*Embarkation of the Pilgrims*."

The one-hundred dollar (\$100) note to be similar in character to the others, but the left-hand vignette on the obverse to be from Powell's painting of the "*Battle of Lake Erie*," from a sketch to be furnished by the painter, and the opposite or right-hand vignette to be from a symbolical design entitled "*Maintain it*" this day delivered to the American Bank Note Company.

All the vignettes on the obverse to occupy the width of the note (the numerals or counters being cut therein) and as much of the length as shall be proportionate to the width of the original drawing, giving suitable room for the legends.

The designs on the reverse of all the notes to have suitable title tablets engraved in the central lower portion of the vignettes.

Models of the notes made in accordance with this contract to be submitted to the Secretary of the Treasury, and to be approved by him before engraving. After being engraved, proofs from all the dies to be submitted to and approved by the Secretary of the Treasury before they are hardened or tempered.

The party of the first part, acting in behalf of the United States of America, covenants and agrees, upon the satisfactory completion of the aforesaid dies or bed-plates, rolls and plates, and their surrender to the Comptroller of the Currency, to pay therefor as follows:

For the bed-plates or dies, rolls, and one transferred plate of the obverse and reverse of each denomination, the sum of three thousand and fifty dollars (\$3,050).

It is further understood and agreed that four notes shall be symmetrically transferred upon the plates, with a space exactly one-eighth ($\frac{1}{8}$) of an inch between them, so that the united width and spaces of the notes upon the plates shall be twelve and three-eighths ($12\frac{3}{8}$) of an inch (United States standard) from the outward border of the upper note to the outward border of the lower note.

It is also covenanted and agreed between the parties hereto that the party of the second part shall execute, with two or more good and sufficient sureties, a bond to the United States in the sum of fifty thousand dollars, conditioned for the faithful performance of this contract and the agreements and covenants herein made by the said party of the second part, and for the custody and safe-keeping of the work to be executed under this contract.

It is also covenanted, agreed and understood that no members of Congress or other person whose name is not at this time disclosed, shall be admitted to any interest in this contract; and in the event of the Department becoming satisfied that any other party or parties than those herein mentioned have either a contingent or direct interest therein which may appear to the party of the first part to be prejudicial to the interests of the work or of the Government, then the said Secretary shall be, and he is hereby, empowered to cancel this contract, and relet the same.

It is further covenanted and agreed by the parties hereto, that this contract shall not be assigned, except by consent of the Secretary of the Treasury; and that any assignment thereof, except as aforesaid, will be a forfeiture of the same, and shall subject the said party of the second part and his bondsmen to such damages, to be recovered of them by suit in the name of the United States, as shall have been suffered by the said party of the first part.

In witness whereof, the said Salmon P. Chase, Secretary of the Treasury of the United States, as aforesaid, for and in behalf of the United States, hath hereunto subscribed his name and caused the seal of the Treasury Department to be affixed; and the said American Bank Note Company hath caused George

W. Hatch, President thereof, to subscribe his name hereunto, and the seal of said corporation to be affixed the day and year first above mentioned.

S. P. CHASE,
Secretary of the Treasury [Seal.]

GEORGE W. HATCH,
President, American Bank Note Company. [Seal.]

Witness as to the signature of George W. Hatch, president—W. R. BLISS, *Secretary.*

It will be noted that the contract with Continental called for the production of the \$10 note, but later it was decided to award that work to National. The latter company received the contract for the \$500 and \$100 denominations. At a later date the \$1 and \$2 notes were awarded to the American and National companies.

When one considers the number of National Banks that came into being, each one requiring its own issue of notes, and the resulting preparation of new dies and plates and printing requirements, the full program was a bonanza for all three companies, which was well known ahead of time by Clark. All the companies fought hard against Clark's original plan to have these companies turn over to the Treasury Department the dies and plates for printing the notes in the Currency Bureau, and after much controversy between the parties the companies' representatives won Secretary Chase's consent for the printing to be carried out in New York. The companies continued to print this issue for a number of years thereafter.

It can be said that the ambitious plan earlier put forth by Clark in using pictures of historical events in American history for the national bank notes eventually proved effective.

Although his decided views for embellishing the notes with designs embracing the full size of their faces were unacceptable, he nevertheless eventually won his point in that engravings of the paintings of smaller dimensions were incorporated as the center vignettes for the backs.

This series of notes from the standpoint of design and engraving proved to contain some of the most beautiful examples of currency ever issued by the Government, and we are justified in rendering full credit to S. M. Clark for his determined stand and successfully accomplishing his original objective.

Designers and Engravers of the National Currency Notes

The writer, a few years ago, was presented by an engraver of one of the early bank note companies with a list of the names of engravers who worked on the vignettes appearing on the faces and backs of these notes. It is believed this is the first time the information below has been published and it should be recorded in this history:

A Mr. Fenton, designer for Continental, produced the design for the \$5 note. T. A. Liebler, artist, designed the vignette "Two Maidens before Altar" used on the \$1 note.

It is recorded that James P. Major was in charge of the designing department of the American at that time, and while we have no definite proof that he personally was responsible for the designs for the 10's, 20's, 50's, and 100's, all this work came under his supervision. It is quite probable that James Macdonough, designer and Secretary of National, was responsible for the designs for the 1's, 2's, 500's, and 1,000's.

<i>Denomination</i>	<i>Vignette</i>	<i>Engraver</i>
\$1	"Two Maidens before Altar"	Chas. Burt
	"Landing of the Pilgrims"	Chas. Burt
\$2	"Sir Walter Raleigh in England Exhibiting Corn and Smoking Tobacco"	Louis Delnoce
\$5	"America Presented to the Old World"	Chas. Burt
	"Landing of Columbus"	Walter Shirlaw
	(Painted by John Vanderlyn)	(wholly or in part)

\$10	"Franklin and the Lightning"	Alfred Jones
	"DeSoto Discovering the Mississippi"	
	(Painted by Powell)	Girsch
\$20	"Battle of Lexington"	Louis Delnoce
	"Loyalty"	Alfred Jones
	"Baptism of Pocahontas"	
	(Painted by Chapman)	Chas. Burt
\$50	"Washington Crossing the Delaware"	Alfred Jones
	"Prayer for Victory"	Louis Delnoce
	"Embarkation of the Pilgrims"	
	(Painted by Robert W. Weir)	W. W. Rice
\$100	"Battle of Lake Erie"	
	(Painted by Powell)	Louis Delnoce
	"Maintain It" (The Union)	Bannister
\$100	"Declaration of Independence"	
	(Painted by John Trumbull)	Girsch
\$500	"The Surrender of General Burgoyne"	
	(Painted by John Trumbull)	Girsch
\$1,000	"General Scott entering Mexico City"	
	(Painted by John Trumbull)	Alfred Jones
	"Washington Resigning his Commission"	Girsch and
	(Painted by John Trumbull)	Louis Delnoce



Touro Robertson (1841-1900), one of the founders of the Continental Bank Note Co. in 1863 and later a Vice President of the American Bank Note Co.

Touro Robertson and His Early Connection with the Continental Bank Note Co.

Touro Robertson was one of the founders of the Continental Bank Note Co. He entered that company early in 1863 as Secretary and continued in executive capacities with the Continental and American companies for the next thirty-seven years. Upon the consolidation of the Continental with the American he continued as a Vice President and was elected a Trustee of the latter company, remaining in those positions until his death in 1900.

Upon his father's death he came to New York at the age of 17 and entered the printing business. Following a limited service in the Civil War, his earlier appointed guardian, the then editor of the *New York Times*, induced him to take a financial interest in a newly formed company, the Continental Bank Note Co. His uncle, Alex C. Wilson, President, and others prominently identified in business, believed there was a real opportunity for success in the bank note field because of the huge amount of security work required by the Government in successfully prosecuting the Civil War.

It was indeed a challenge, for the two companies, American and National, were well established and had in their employ much of the engraving talent for this type of work. Such an undertaking needed courage and strong men to start from scratch and win over the terrific competition of well-organized companies of good standing in the same field. At the beginning of these operations there were periods of despair, and the responsible heads found a real struggle before them. It was then that Robertson decided it was necessary to learn the business or lose the money he had put into it. They believed if they could obtain the contract for part of the National Currency issue they would be well on their way to financial stability and it well might prove a successful venture.

It was at this time that Touro Robertson writes the account of this early struggle in a carefully prepared diary, written in 1863, the first year of his employment as Secretary of the Company. This diary also gives the intimate details of the contract award for the \$5 value by Secretary Chase and the work involved in preparing the die, roll and plates for this issue.

The story follows below:

March 8, 1863: Our business arrangements have all been changed. We had the promise of Government work, but Mr. Chase will not allow Mr. Ormsby to have anything to do with it, and therefore we pay Mr. Ormsby \$5,000 per year salary and give him \$1,000 cash for his transfer press. We have given up all thoughts of the lofts we were trying to get and have taken the four upper lofts of the building, No. 114 Greenwich Street. The building belongs to Mr. Cisco and it will be another feather in our cap. Everything is going well and we expect to get in operation the first of April. It is a great undertaking.

March 10th: Everything going on well at office.

March 11th: Everything going on well at counting room. [The counting room was that part of the establishment where the sheets of bank note paper were kept. The sheets were "counted" before being turned over to the printer and checked and recounted upon their return.]

March 12th: All day at counting room.

March 14th: Secretary Chase is at present in the city, but the Loan bill is occupying his attention. The question of contract will probably be decided this visit.

March 20th: Nothing new in business.

March 23rd: Plenty of work at office and I remained downtown until half-past eight o'clock, copying a document to lay before Secretary Chase, in order that Uncle Alex may have it this night and start for Washington to-morrow morning.

March 26th: This morning Uncle Alex returned from Washington unexpectedly, failing to accomplish anything. Secretary Chase says he will not give us one-third of the present hundred millions, but to send in our models for the next issue. I am afraid that everything is lost. How can we survive until then—no work, no money and many inevitable expenses. Can it be that we are to fail?

March 27th: Things still look dark in business. We have been very busy to-day in completing and sending off our models for the new issue. They went this evening and will be opened tomorrow in Washington at noon.

March 28: Things look somewhat brighter to-day. Mr. Dunbar thinks he can probably procure from a friend of his—Mr. Russell—the amount of money we need to hold over the storm—\$15,000. It will be decided on Monday, probably.

April 1st: Our business is once more beginning to look like a success and I hope our financial measures will not prove abortive.

April 2nd: Everything has transpired today to our advantage. Mr. Russell and Mr. Edwards have each concluded to take fifteen shares of stock at \$500 (par value) per share, immediately putting the company in command of fifteen thousand dollars. Now we are saved from ruin. We also have received a very gratifying letter from Secretary Chase, and Mr. Cisco received a telegram from Mr. Chase, saying: "Demand of the National Bank Note Company why they do not furnish the 5-20 bonds according to contract, and if they do not give a satisfactory answer, divide the work between the American and Continental." This is even more than we could have hoped for. I hope our presses will not stand idle long.

April 3rd: All going on well in counting room.

April 4th: This has been a great day for us. Mr. Edwards and Mr. Russell have both come up to the mark and have paid each \$2,500 towards their share of the stock. When all the papers are in order, then the remaining \$5,000 each will be paid up.

April 6th: Nothing of any importance occurring. Business going on quite well.

April 10th: Nothing of any importance transpiring at office.

April 11th: Very busy at counting room, getting off designs for the new Treasury notes, to be opened at the Treasury Department on Monday at 12 noon. Some of our designs are very pretty and I am in great hopes the Government will adopt some or all of them.

April 15th: I have had much to do today copying the by-laws, but have now finished and I will have time to get accounts straightened out.

April 16th: This morning we received a dispatch from Secretary Chase saying: 'Alex C. Wilson please come on immediately and bring your designer.' Uncle Alex, Will and Mr. Fenwick start for Washington this evening. I hope they may bring things to a successful issue.

April 17th: The day has passed in conjecture of the Washington operations.



A photograph, about 1887, of the Executive Office of the American Bank Note Co. at 78-86 Trinity Place, New York, showing, from left to right: William Main Smillie, Fitch Shepard, Touro Robertson, James Macdonough.

April 18th: Uncle Will has returned from Washington. Secretary has rejected all the proposals and gives the three companies—American, National and Continental—three weeks longer to send in new designs. We will make a hard struggle for it.

April 28th: Today the Hon. S. P. Chase, Secretary of the U. S. Treasury, visited our buildings and expressed himself very much pleased with the arrangements.

May 6th: Everything going on well. Almost all our designs finished.

May 8th: This morning our designs for the national currency and Treasury notes go to Mr. Cisco to be sent by him to Washington. Some of them are very beautiful and no doubt will bring us some work from the Government.

May 11th: This morning a telegram was received from Uncle Will saying that our designs are the only ones yet in Washington. The American and National are the only companies competing, and they, it seems, are taking their time.

May 13th: Another letter from Washington, from Mr. Wilson, but nothing definite in regard to the national currency notes. I hope Secretary Chase will do the fair thing by us and give us a share of the Government work; if not, I am afraid we will be ruined. Sometimes I wish I was out of it with all the money and interest I have spent, and yet again I would not sell out if I had the chance.

May 25th: Our business is getting along well and we learn from Washington that eight out of fourteen of our designs have been selected. The other companies I am afraid are going to kill themselves.

May 27th: Today Uncle Will and Alex have both returned from Washington. After a hard fight we have won victory. We have the engraving of the 5's and 10's, and if we do that well we will have

the printing. This is all of the work that has been given out. Thanks to a good God who has answered my prayers and to the kindness of Secretary Chase, we are now on the high road to success and a good income. The profits are enormous.

[The Continental received the contract for the \$5 national bank notes, but not the \$10, as this was awarded to the American. The submitted design of the back of the \$10 by Continental was similar in appearance, except for the counters in all four corners, and the borders. The engraved vignette of panel of "De Soto Discovering the Mississippi" carried the same picture except that all the figures contained in the engraving were of larger dimensions. The latter engraving must have taken several months to complete and cost Continental a great deal of money, apparently without any benefit. Similarly, a like amount of labor and money was expended by the American in producing an entirely new plate after receiving the award of contract for the \$10 national bank notes.]

Nov. 30th: Today I have been down to the office and seen taken the first complete proof of the \$5 national currency ever printed. It has decided the question of registry, and our faces and backs register perfectly.

Clark arranged the borders so as to print dry and thought we could not finish wet; we have shown his error and the last great difficulty is done away with. Our future appears certain. On Tuesday I give up the secretary's position and take that of general superintendent. I hope that I may be able to carry the position properly and make all things work together harmoniously and smoothly. Today at the postoffice I met Febré, and he walked down and surveyed our building and was very much pleased and astonished. He had no idea that we had such a great establishment as was presented to his vision.

Nov. 30th: Mr. Dunbar and Mr. Wilson (W.D.) went to Washington tonight with impressions of the national currency \$5 notes printed on bank-note paper with and without the bronze. They go to procure the abolishment of the detestable bronze and I believe will accomplish it. All looks well for business, and all that I could have wished for is happening.

Dec. 1st: We have today received the telegram saying that we must go on printing with our own paper (300,000 sheets); that the bronze will not be used and that we also get the printing of the two-year Treasury notes. We can now go on printing with twenty or thirty presses immediately, and begin the last of this week to deliver the notes of the First National Bank of Washington. We are now fairly launched upon a clear sea and may consider ourselves safe from storm if the vessel is kept under good guidance.

Dec. 2nd: Everything seems to look well and the die of the whole note is progressing toward completion. The notes of the First National Bank of Washington will not be ready before the middle of next week and they will be the first notes given to the public. This evening I went down to the office and worked on my books until 11 o'clock and succeeded in getting my trial-balance out correctly. I confess to feeling tired and of course it brings with it a feeling of downheartedness.

Dec. 3rd: Nothing of any importance happened to-day. Everything seems to be gliding along smoothly; and although the increased delay on the large die makes me somewhat uneasy, I am content with the daily result.

Dec. 5th: All day busy at the counting room getting things so that they will work smoothly. We have found the black plates in such a condition that we will have to wait for the new die and I fear it will be but little better. I trust that all will be well and that we shall escape from this dilemma as we have from all others. The anxiety about business is almost intolerable and I feel the wear and tear.

Dec. 7th: This day the great die went into the fire and came out hardened splendidly and without a blemish. It only remains now to take up a roll and all will be well. In the great glee of a successful hardening the danger of taking up the roll is almost lost. This is a great gain and will yield us the requisite number of plates.

Dec. 8th: All day dressing the bed piece preparatory to taking up the roll.

Dec. 9th: All the morning preparing the press and bed piece for the enormous pressure. In the morning our adjourned annual meeting of stock-holders took place. The president and treasurer were reelected. The office of vice-president created and given to Mr. D. Wilson, and the post of Secretary to Mr. Russell, Jr. I have taken the post of general manager or superintendent and have now the place for which I have long wished. I believe myself better able to hold it than any of the rest. I feel the responsibility of the position and shall hope to be able to go through with it successfully. After the meeting all the officers went upstairs into the transfer room to see the great roll taken up. Upon the face of all was easily marked the intense anxiety for the result. As each foot of the tooth check received the bar, and additional pressure was applied, it seemed as if something must give way. The immense mass of metal composing the standard of the press creaked and sprung perceptibly and I confess to a feeling of fear during the operation and of great relief when Mr. Ormsby announced that the bed piece was unharmed although the roll was not quite up. Before night it was fully up and the great deed was accomplished.

Dec. 10th: Today the great roll has been hardened without harm and we will be ready to commence making plates from it tomorrow. Also Mr. Ormsby took up a roll of the back oval of Columbus and hardened it, and was very successful in getting a perfect roll.

Dec. 11th: Today we have commenced rolling in the whole of face and have two notes in the plate successfully. The roll works well, as does the back roll of Columbus, which latter has given us a plate today.

Dec. (Sunday) 13th: Today we were at work at the office. In the morning Mr. John Moore broke one of our transfer presses. It will be about a week before we can get it repaired and will cause us some little delay. It was certainly very unfortunate and pays us for working Sunday. The press is so important to the work that we must drive ahead and take advantage of every hour.

Dec. 14th: Today there has been much to do on account of getting down the press and getting it over to Bartholf's to get it fixed. It took me nearly the whole of the day and I worked hard. Worrall makes the casting. I am to have it tomorrow morning. Today the back roll of Columbus broke down and we are to have a new roll taken up.

Dec. 15th: This day has been another busy one for me, getting up one of our hydraulic presses and getting in a new safe for the printing department. I find this evening that the large face roll has broken down and of course Ormsby lays it all to Mr. Moore.

Dec. 18th: Today the transfer press was finished. At 9 o'clock P.M. McNally, Micks and myself with the Carman went to Bartholf's and got it. It was hard work in the dark and when we got it at the office the horse became frightened at our small hydraulic lying on the sidewalk and came near breaking the press. It was only at 2 o'clock this Saturday morning that we got the press all complete and put up in the transfer room.

Dec. 22nd: Everything going well but slowly at counting room. It seems as if the business must drag.

Dec. 23rd: Drag, drag, go things along and it seems impossible to expedite them. I trust all will develop well.

Dec. 26th: I find the letters from the Government complaining about the delay in getting out the plates and in printing. We must hurry up and increase our delivery.

Dec. 27th: This morning found me at the office seeing how affairs were getting along. The plates were being turned out rapidly and I have great hopes of our being able to complete our contract in contract time.

At this point the diary ends and there is nothing further stated in connection with the business until the year 1866.

Touro Robertson and his associates were not alone in gaining recognition in the field of bank note work, for there were many men before them who attained a name for themselves in this unusual profession. If we could gain an insight into their business lives, their struggles and final success, it would be interesting to write their stories, similar to the one recorded here in this, the last chapter of the history of our first National Bank Note Currency.

(Concluded.)

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KENNETH MINUSE

1236 Grand Concourse, New York 56, N. Y.

Postage Stamp Aesthetics

The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from JOURNAL No. 80, Page 165.)

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Close observation of the world's postal paper reveals that it does, indeed, possess and exercise seven social functions: It informs, influences, inspires, commemorates, admonishes, persuades, and publicizes. These functions now overshadow the purely utilitarian nature of the postage stamp. They receive first consideration in the selection of motifs and designs. In many instances, they are the only justification for a stamp.

A postage stamp effectively propagates its message through the discharge of its postal duties and its role as a collector's item. The duties make it possible for the little messenger to go from hand to hand, town to town, reaching everyone who sees or touches the envelope to which it is affixed. The collector in the philatelic community makes the world aware of stamps and their heritage. Although the stamp is a little thing which has become a synonym for smallness, it is, because of intimate scale and intense concentration within a severely limited space, well suited to precipitate and record the profound and the evanescent in the history of man.

This unique attribute was present in the Penny Black, which "sold" a young Queen to an Empire. It was recognized in the United States as early as 1870 when General W. H. Terrell, Third Assistant Postmaster General under John A. J. Creswell, wrote to the then contractors for stamp production, the National Bank Note Co.

"As this stamp is to be sent abroad, it should be at least equal in brilliancy to any of the others now in use. It may not have occurred to you, but it is nevertheless true, that by many persons of education and taste the good fame of great nations, as relates to the arts, rests upon such small things as postage stamps," he commented. (The stamp he discussed was type A48, the 7c of the regular issue of 1870.)

The efficacy of the postage stamp's embassy is determined by four factors: The stamp must be assured of wide circulation. (Stamps are our most numerous and visible export.) It must be available at moderate prices. (A sizable portion of every country's population is now stamp conscious.) It must emanate from a government untainted by the production of too many unnecessary issues. (Who is favorably impressed by the glut of Communist state stamps?) Its design must attract people immediately and reveal its purpose instantly. (A specific aesthetic should be formulated and followed.)

Among the "causes" promoted by postage stamps are philosophic and religious ideologies, political and economic systems, tourism, cultural achievements, and dynastic-nationalistic ambitions. Dynastic propaganda is more easily exemplified than all the rest because it offers a connected sequence for comparison. Kings and queens and their interrelated progeny who dominated many political scenes during the infancy of the postage stamp quickly grasped the monarchial implications of the new form of currency. Although they and their descendants may not have deliberately exploited the stamp, they seldom failed to press it into the service of divine right.

Two striking instances of their regard for the social functionalism of postage stamp design occurred in mid-19th century Europe. Spain's unpopular Queen Isabella and Sicily's detested King Ferdinand, jealous of their dignity and apprehensive about dis-

POSTAGE STAMP AESTHETICS

Functions *Functions*

Book 82
The Postage Stamp as a work of art

Inform:

Romania, 1949 Dutch, 1955



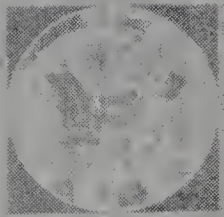
Illustration: moon photograph



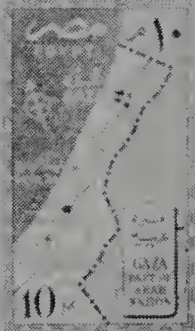
Illustration: children

Influence:

Germany, 1940 Egypt, 1947 Italian East Africa, 1941



"Hitler the Good"



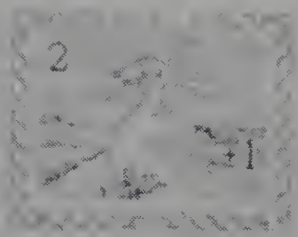
"Good, a part of the Arab nation"



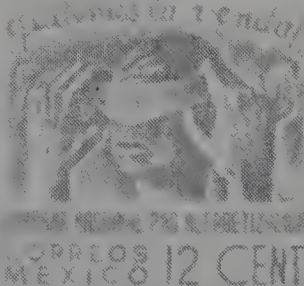
"Two peoples, one war"

Inspire:

Cuba, 1954 Mexico, 1945 France, 1959



"Architecture supporting industry"

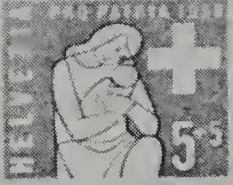


Removing the blind-fold of illiteracy



Vaccine conquers polio

gruntled postal employees deliberately desecrating their visages, ordered special cancelling handstamps which struck only the outer portions of the stamps and left the vignettes untouched. Purely aesthetic considerations were not involved, although the Sicilian "King Bomba" for a merciless bombardment of Messina, hoped the restless people would stamp was one of the finest "primitives." Tyrannical Ferdinand, who earned the nickname equate the benevolent mien of the stamp with him personally.

Functions	POSTAGE STAMP AESTHETICS		Functions
	<u>Social (Cont'd.)</u>		
U. S., 1893	Falkland Is., 1943		
			<u>Commemorate</u>
Columbian Exposition	a silver wedding anniversary		
France, 1936	United Arab Republic, 1959		
			<u>Acronish.</u>
Remember Nazi atrocities	"Infernal comment of nobis"		
Serbia, 1941	Switzerland, 1958		
			<u>Persuade</u>
Anti-asonic propaganda	Give to national welfare services		
Netherlands Antilles, 1960	Germany, 1959		
			<u>Publicize</u>
Tourist hotels	"Catholic Day"		

Isabella, also aware of her subjects' lack of affection, was enraged at the sight of the first stamps of her Philippine colony. Designed and engraved locally, they featured a ludicrous profile which has been described charitably as imbecilic. Isabella immediately ordered the use of these caricatures restricted to inter-island postage. She could not afford to have such monstrosities circulating in the international mails, yet overlooked their effect on her loyalty-lacking Filipinos.

Although Britain—Empire and Commonwealth—has always been the most consistent user of dynastic subject motifs, the few exceptions to the rule make interesting comparisons. Changes in political status and outright independence have, of course, introduced new faces—Kwame Nkruma for Queen Elizabeth, for instance. But a need to flatter local potentates has been responsible for the sultans on Aden, Malay States and Zanzibar stamps. The South Sea kingdom of Tonga, under British protection, has always honored its native rulers, including king-sized Queen Salote. The anti-British Republic of South Africa has not used a British monarch's portrait on its regular issues since 1926.

Latin America is free of dynastic propaganda as conceived in terms of royal houses, with the exception of a Mexican issue picturing Maximilian, and the early Brazilian Dom Pedro heads. Nevertheless, some of the republics use the postage stamp to perpetuate the undemocratic dictators of the Trujillo-Stroessner ilk. Dynastic propaganda expressed in terms of symbolism rather than likeness is best exemplified by Japan's chrysanthemum crest.

All of these "noble" and other, sometimes ignoble, sentiments have provided a gallery of stamp art which is varied, if nothing else. When subject matter ranges from the glorification of the Young Pioneer movement in Russia to travel poster photographs of resort hotels and pictorial biographies of saints and popes, we cannot evade the valid social observation. The postage stamp never dies; it continues to recall, gratifyingly or in conclusion that the postage stamp, no longer just a receipt, is a graphic medium of embarrassingly, its life and times.

(To be continued.)



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The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

Color numbers are from *Color Standards and Nomenclature* by Robert Ridgway.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C—Canceled
E—Essay
E-1—Essay for which there is no corresponding Scott's number.
P—Proof
PX—Progressive Die Proof
TC—Trial Color Proof
S—Specimen
v.—vertical reading up
h.—horizontal
d.—diagonal
t.—top
b.—bottom
c.—center
l.—left
r.—right

1—die impression, large margins
2—die impression, small margins
3—plate impression on India paper
4—plate impression on cardboard
5—plate impression on stamp paper, perforated
6—plate impression on stamp paper, perforated
7—plate impression on experimental paper
8—plate impression from American Bank Note Co. trade sample sheet
9—plate impression from British American Bank Note Co. trade sample sheet

Dominion of Canada

(Continued from JOURNAL No. 80, page 185.)

Imperial Penny Postage Issue.

By The American Bank Note Co., Ottawa, Canada.

Designed by R. Weir Crouch, Gustave Hahn, A. H. Howard and R. Holmes.

Map engraved by Charles Skinner.



Size of die sinkage 70x63mm
Printed in three colors by two
Processes.

The black engraved. The carmine
and the lavender typographed.

1898.

85E-A.

85E-A. 3 Cents.

Photo essay of an ink line and
wash drawing.
black (69 o/5)



85E-B.

85E-B. 2 Cents.

Essay drawing in black ink on
white drawing paper 234 x 212 mm,
size of design 165 x 124 mm
black (69 o/5)



85E-C.

85E-C. 2 Cents.

Essay drawing in black ink and
gray water color map on white
drawing paper 246 x 200 mm size
of design 154 x 113 mm
black (69 o/5)



85E-D.

85E-D. 2 Cents.

Essay photo on glossy paper 157 x
126 mm size of photo design
frame 130 x 90 mm plus side de-
sign.

Designed by Warren L. Green
Pres. American Bank Note Co.
black (69 o/5)



85E-E.

85E-E. 2 Cents.

Essay drawing in black ink and
water color on white artist's card-
board size of design 141 x 189
mm mounted on faint green-yel-
lowish thick card 165 x 218 mm
frame dim deep violet (61 i/1)
balance of design deep neutral
gray (69 i/5)

85PX-A. 2 Cents.

Typographed progressive plate proof

- a. on white wove paper.
carmine (1 i/0) only

85PX-B. 2 Cents.

Typographed progressive plate proof

- a. on white wove paper.
lavender (59 d/2) only

85PX-C. 2 Cents.

Engraved and typographed proof

- a. on white wove paper.
black (69 o/5) and lavender (59 d/2)

85PX-D. 2 Cents.

Engraved and typographed proof

- a. on white wove paper.
black (69 o/5) and carmine (1 i/0)

85PX-E. 2 Cents.

Typographed proof

- a. on white wove paper.
carmine (1 i/0) and lavender (59 d/2)

85TC1 2 Cents.

Die No. F 139 ½

Trial color large die proof.

- a. on card .0085" thick, about 55 x 45 mm with die No.
black (69 o/5)
same as above, but card is 71 x 59 mm
- b. on dull very faint orange-yellow card .011" thick, about 55 x 46 mm
yellow-black (23 m/5)

85TC2. 2 Cents.

Trial color small die proof.

- a. on card, stamp size.
black (69 o/5)

85TC5. 2 Cents.

Trial color plate proof of complete design on stamp paper imperf. no gum
black, only (69 o/5)

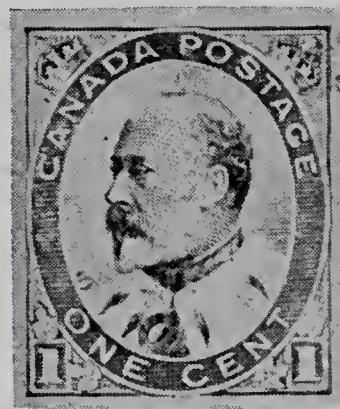
King Edward VII Issue.

Design by the Prince of Wales (later King George V and Mr. J. A. Tilleard of the Royal Philatelic Society, London, England.

Engraved by J. A. C. Harrison for Perkins, Bacon & Co., London, England.

The American Bank Note Co., Ottawa, Canada, apparently made a plate from this die as large blocks of this essay are known.

Printed by the American Bank Note Co., Ottawa, Canada.

**89E-A.**

Size of design 17.5 x 21.5 mm

Size of die 62 x 72 mm

89E-A. 1 Cent.

Large die essay with colorless numbers.

- a. on glazed white wove paper .0055" thick.
dusky dark green (35 m/0)
- b. die sunk on white glazed paper. .006" thick., about 68 x 61 mm
slate-black (71 o/5)
- c. die sunk on India, size of die sinkage 65 x 78 mm
dusky green-blue, shades (43 k/2, 45 m/1)
dark slate-purple (65 k/3)
- d. on diagonal mesh wove paper .006" thick, about 67 x 83 mm
dusky red-brown (9 m/1)
dull bluish-green, shades, (41 m/2, 43 m/1)
dull dark purple (69 k/3)
black (69 o/5)
- e. on diagonal mesh-mat surface wove paper .055" thick, about 53 x 69 mm
dusky red-brown (9 m/1)
dusky blue-green (41 m/1)
black (69 o/5)
Small die essay.

f. on white wove paper about 70 x 70 mm showing 21 x 25 mm in a beveled very thick dusky deep green-yellow mat 82 x 108 mm with a dull light yellow wove paper on back, at top of which is a red-violet oval hand stamp 31 x 18 mm, plus end of a ribbon which is lettered "Perkins, Bacon & Co., Limited/ Engravers/ 69 Fleet St., London."
 yellow-brown (13 m/0)
 dusky gray-green (35 k/5)
 dark dusky blue (48 m/1)

g. plate essay on white wove paper .003" thick, imperf. and gummed.
 red (1 -/1)
 dark neutral gray (69 k/5)
 (blocks of 4 of these have been seen)

By The American Bank Note Co., Ottawa, Canada.

Using the design of the Perkins, Bacon & Co. essay (89E-A) Charles Skinner engraved one master die for the American Bank Note Co., Ottawa, Canada without the denominations in words or the numerals. From this master die, five secondary dies were made on which the denominations in words and the numerals were added. The secondary dies for the 20c and 50c values were made at a later date. (20c in 1904 and the 50c in 1908)

Die No. F-166

Size of die sinkage about 61 x 78 mm

Die crack at top center, .15 mm long.

1903

89P1. 1 Cent.

Large die proof on India, die sunk on card 143 x 208 mm
 On face of card in blue pencil "J. V. M." and in black ink "approved, May 6/03 J. V. M." on back of card is a 29 mm circular blue hand-stamp "AMERICAN BANK NOTE CO./ OTTAWA/ MAY/4/1903."
 dull blue-green (37 m/1)

89TC1. 1 Cent.

Trial color large die proof.

- a. on card .0085" thick, about 61 x 78 mm
 dark olive-black (23 m/5)
- b. on faint yellow card .011" thick, about 42 x 50 mm
 dark olive-black (23 m/5)

89TC2. 1 Cent.

Trial color small die proof.

- a. on card, stamp size.
 slate-black (71 o/5)

Die No. F-167

Size of die sinkage about 61 x 75 mm

90P1. 2 Cents.

Large die proof.

- a. on India paper die sunk on card 143 x 208 mm
 on face of card is "J.V.M." and in black ink "approved, May 6/03 J.V.M." on back of card is a 29 mm circular hand-stamp "AMERICAN BANK NOTE CO/ OTTAWA/ MAY 4/ 1903."
 deep red (carmine) (1 i/0)

90TC1. 2 Cents.

Trial color large die proof.

- a. on card .0085" thick, about 61 x 75 mm
 dark olive-black (23 m/5)
- b. on faint yellow card .011" thick, about 42 x 50 mm
 dark olive-black (23 m/5)

90TC2. 2 Cents.

Trial color small die proof.

- a. on card, stamp size.
 slate-black (71 o/5)

90P3. 2 Cents.

Plate proof on India.
 dark red (1 k/0)

90TC5. 2 Cents.

Trial color plate proof.

- a. on faint green surface wove paper, imperf. and gummed.
 deep red (1 i/0)

Die No. F-168

Size of die sinkage 62x74.5mm

91P1. 5 Cents.

Large die proof.

- a. on India die sunk on card 143 x 208mm on face of card in blue pencil "J.V.M." and in black ink "approved, May 6/03. J.V.M." on back of card is a 29mm circular hand-stamp "AMERICAN BANK NOTE CO. / OTTAWA / MAY/4/ 03".
 dark green-blue (45 m/1)

91TC1. 5 Cents.

Trial color large die proof.

a. on card .0085" thick, about 61 x 70mm
dark olive-black (23 m/5)

b. on faint yellow card .011" thick,
about 42 x 50mm
dark olive-black (23 m/5)

91TC2. 5 Cents.

Trial color small die proof.

a. on card, stamp size.
slate-black (71 o/5)

Die No. F-169

size of die sinkage about 61 x 73mm

Crack in top center of die, 13mm long.

92TC1. 7 Cents.

Trial color large die proof.

a. on card .0085" thick, about 61 x 73mm
dark olive-black (23 m/5)

b. on faint yellow card .011" thick,
about 42 x 50mm
dark olive-black (23 m/5)

92TC2. 7 Cents.

Trial color small die proof.

a. on card, stamp size.
slate-black (71 o/5)

Die No. F-170

Size of die sinkage about 61 x 76mm

93P1. 10 Cents.

Large die proof, size of die sinkage
64 x 76mm

a. on India, die sunk on card 143 x 208mm on face of card in blue pencil "J.V.M." and a 29mm blue handstamp "AMERICAN BANK NOTE CO./ OTTAWA/ MAY/13/ 1903"
dull dark purple (69 k/3)

93TC1. 10 Cents.

Trial color large die proof.

a. on card .0085" thick, about 61 x 70mm
dark olive-black (23 m/5)

b. on faint yellow card .011" thick,
about 42 x 50mm
dark olive-black (23 m/5)

93TC2. 10 Cents.

Trial color small die proof.

a. on card, stamp size.
slate-black (71 o/5)

1904.

Die No. F-178

Size of die sinkage over 60 x 61mm

94TC1. 20 Cents.

Trial color large die proof.

a. on card .0085" thick, about 60 x 61mm
dark olive-black (23 m/5)

b. on faint yellow card .011" thick,
about 42 x 50mm
dark olive-black (23 m/5)

94TC2. 20 Cents.

Trial color small die proof.

a. on card, stamp size.
slate-black (71 o/5)

1908.

Die No. O-25

Size of die sinkage about 63 x 75mm

95TC1. 50 Cents.

Trial color large die proof.

a. on card .0085" thick, about 63 x 75mm
dark olive-black (23 m/5)

b. on faint yellow card .011" thick,
about 42 x 50mm
dark olive-black (23 m/5)

95TC2. 50 Cents.

Trial color small die proof.

a. on card, stamp size.
slate-black (71 o/5)

Quebec Tercentenary Issue.

All values of this issue were designed
by Jose A. Machado.

Die No. F-192

Size of die sinkage about 78 x 63mm

Vignette engraved by Edward Gunn

Prince of Wales in civilian dress.

**1908.**

96E-A.

96E-A. ½ Cent.

Trial color large die essay

- a. on card .0085" thick, about 79 x 63mm
dark olive-black (23 m/5)
- b. on faint yellow card .011" thick,
about 50 x 44 mm
dark olive-black (23 m/5)
Small die essay.
- c. on card, stamp size.
slate-black (71 o/5)

Die No. F-199

Size of die sinkage about 74 x 63mm

Vignette engraved by Edward Gunn.

96P1. ½ Cent.

Large die proof

- a. on India paper, die sunk on card-board, 195 x 143mm
(notation on face of card on one seen "approved/ July/ 1908").
dusky brown-black (13 m/4)

96TC1. ½ Cent.

Trial color large die proof.

- a. on card, .0085" thick, 72 x 58mm
dark olive black (23 m/5)
- b. on faint yellow card .011" thick,
50 x 44mm
dark olive-black (23 m/5)

96P2. ½ Cent.

Small die proof

- a. on India paper, about 39 x 27mm
blackish-brown (9 m/4)

96TC2. ½ Cent.

Trial color small die proof.

- a. on card, stamp size.
slate-black (71 o/5)

Die No. F-191

Size of die sinkage, about 78 x 63mm

Vignette engraved by Robert Savage

97P1. 1 Cent.

Large die proof.

- a. on India paper, die sunk on card-board, 195 x 143mm
dusky dark blue-green (39 m/1)
Also with die No. and imprint below.

97TC1. 1 Cent.

Trial color large die proof

- a. on card .0085" thick, 72 x 58 mm
dark olive-black (23 m/5)
Also with die No. and imprint below.
- b. on faint yellow card .011" thick,
50 x 44mm
dark olive-black (23 m/5)

97P2. 1 Cent.

Small die proof

- a. on India paper, about 39 x 27mm
dusky dull blue-green (39 m/2)

97TC2. 1 Cent.

Trial color small die proof.

- a. on card, stamp size.
slate-black (71 o/5)

**98E-B.**

Size of die sinkage, about 77 x 62.5mm

Both portraits and scroll work unfinished.

Vignette engraved by E. T. Loizeaux.

98E-B. 2 Cents.

Large die essay.

- a. on India, die sunk on large card.
black (69 o/5)

Die No. F-194

Size of die sinkage, about 77 x 62.5mm

Vignette engraved by E. T. Loizeaux

98P1. 2 Cents.

Large die proof.

- a. on India paper, die sunk on card-board, 195 x 143mm
deep red (carmine) (1 i/0)
also with die No. and imprint below.

98TC1. 2 Cents.

Trial color large die proof

- a. on card .0085" 74 x 59mm

dark olive-black (23 m/5)

Also with die No. and imprint below.

- b. on faint yellow card .011" thick, 50 x 44mm

dark olive-black (23 m/5)

98P2. 2 Cents.

Small die proof

- a. on India paper, about 39 x 27mm
deep red (carmine) (1 i/0)

98TC2. 2 Cents.

Trial color small die proof

- a. on card, stamp size.
slate-black (71 o/5)

Die No. F-193

Size of die sinkage 75.5 x 63 mm

Vignette engraved by E. T. Loizeaux.

99P1. 5 Cents.

Large die proof.

- a. on India paper, die sunk on card-board 195 x 143 mm
(one seen has notation on face of card "I approved/ V. M. / P.G.M. / June 27th./ 1908" in red ink.)
dark dusky blue (48 m/1)
Also with die No. and imprint below.

99TC1. 5 Cents.

Trial color large die proof

- a. on card .0085" thick, about 70 x 55 mm
dark olive-black (23 m/5)
Also with die No. and imprint below.

- b. on faint yellow card .011" thick, 50 x 44 mm
dark olive-black (23 m/5)

99P2. 5 Cent

Small die proof.

- a. on India paper about 39 x 27 mm
dark dusky blue (48 m/1)

99TC2. 5 Cents

Trial color small die proof.

- a. on card, stamp size.
slate-black (71 o/5)

Die No. F-197

Size of die sinkage, about 72 x 64 mm

Vignette engraved by Charles Skinner.

100P1. 7 Cents.

Large die proof

- a. on India paper, die sunk on card-board, 193 x 145 mm
dusky gray-green (25 m/2)
Also with die No. and imprint below.

100TC1. 7 Cents.

Trial color large die proof

- a. on card .0085" thick, about 73 x 64 mm
dark olive-black (23 m/5)
Also with die No. and imprint below.
- aa. on India paper, die sunk on card-board
dark olive-black (23 m/5)
- b. on faint yellow card .011" thick, about 50 x 44 mm
dark olive-black (23 m/5)

100P2. 7 Cents.

Small die proof

- a. on India paper, about 39 x 27 mm
dusky gray-green (25 m/4)

100TC2. 7 Cents.

Trial color small die proof

- b. on card, stamp size
slate-black (71 o/5)

Die No. F-195

Size of die sinkage, about 75.5 x 63.5 mm

Vignette engraved by Charles Skinner.

101P1. 10 Cents

Large die proof

- a. on India paper, die sunk on card-board, about 195 x 143 mm
(notation on one seen on face of card in red ink, "I approved P.J. V. / P.G.M. / June 27th. / 1908")
dusky dark violet (65 m/1)
Also with die No. and imprint below.

101TC1. 10 Cents.

Trial color large die proof

- a. on card .0085" thick, about 72 x 60 mm
dark olive-black (23 m/5)
Also with die No. and imprint below.

- b. on faint yellow card .011" thick,
about 50 x 44 mm
dark olive-black (23 m/5)

101P2. 10 Cents.
Small die proof

- a. on India paper, about 39 x 27 mm
dark violet (61 k/1)

101TC2. 10 Cents.
Trial color small die proof.

- a. on card, stamp size
slate-black (71 o/5)

Die No. F-196

Size of die sinkage, over 70 x 62mm
Vignette engraved by E. T. Loizeaux.

102P1. 15 Cents.
Large die proof

- a. on India paper, die sunk on card-
board 198 x 145mm
Size of die sinkage 70 x 62 mm
dark red-orange (9 k/0)
Also with die No. and imprint
below.

102TC1. 15 Cents.
Trial color large die proof

- a. on card .0085" thick, about 70 x
62mm
dark olive-black (23 m/5)
Also with die No. and imprint
below.

- b. on faint yellow card .011" thick
about 50 x 44mm
dark olive-black (23 m/5)

102P2. 15 Cents.
Small die proof

- a. on India paper about 39 x 27mm
dark red-orange (9 k/0)

102TC2. 15 Cents.

Trial color small die proof.

- a. on card, stamp size.
slate-black (71 o/5)

102P5. 15 Cents.

- a. Plate proof on stamp paper, imperf
and gummed.
dark red-orange (9 k/0)

Die No. F-198

Size of die sinkage, about 74 x 63.5mm
Vignette engraved by E. T. Loizeaux.

103P1. 20 Cents.
Large die proof

- a. on India paper, die sunk on card-
board, 195 x 131mm
(on the face of one seen, there is
in black ink "approved/ July 10th.
1908 / P.M.C.")
chestnut-brown (9 m/1)
Also with die No. and imprint
below.

- b. on India paper, die sunk on card-
board, 195 x 143mm
chestnut-brown (9 m/1)

103TC1. 20 Cents.
Trial color large die proof

- a. on card .0085" thick, about 66 x
60mm
dark olive-black (23 m/5)
Also with die No. and imprint
below.

- b. on faint yellow card .011" thick,
about 50 x 44mm
dark olive-black (23 m/5)

103P2. 20 Cents.
Small die proof.

- a. on India paper, about 39 x 27mm
dusky brown-black (13 m/4)

103TC2. 20 Cents.
Trial color small die proof.

- a. on card, stamp size.
slate-black (71 o/5)

(To be continued.)



The President's Transmitter

With the issue of No. 80 the ESSAY-PROOF JOURNAL ended its twentieth year; it is now in its twenty-first and has come "of age." Naturally, anniversaries like this are occasions for looking back, for reminiscing a bit. One memory that lingers with the writer concerns a period shortly before the end of its first decade when, in a mood of discouragement over the way things were going, he was passing around the suggestion that the attainment of this milestone might be a good time to close down—and some there were who concurred. Happily, the way became clearer and no such plan was considered. Later, upon the death of our founder, Dr. Clarence Brazier, there was indeed a cloud of gloom and many were the predictions of an early demise of the JOURNAL—but that shock was survived. And there were times when it was necessary, and difficult, to find a new editor, but one was found when the emergency came and there was never the lapse of an issue. Always it has been hard to get qualified writers to write. Furthermore, as has been remarked before, here was the novel phenomenon of an organization whose members all appeared to be more eager to run *from* office than *for*! Reviewing such untoward circumstances as these, and others of a merely irritating nature, there is reasonable cause to wonder how it was managed to produce eighty issues of a publication that has commanded such high respect in the philatelic world.

Recalling a still earlier period, when a prospectus concerning the formation of the Society was issued, back in 1943, our first reaction was the thought that there were too many philatelic organizations and publications already—why not be a part of one of these? But on noticing that it was proposed to deal also with paper money and its relation to stamps, a field that was fast becoming our special love, we succumbed, sent in our application and became a charter member. With considerable satisfaction we have seen how the pages of the JOURNAL have been laid open to the encouragement of this new line of study and research. The decision to join up has never been regretted. Not long thereafter there came about an entanglement with its managerial affairs and from then on its little ups and downs and triumphs and discouragements have been a part of our life—willy-nilly. Applications for retirement (with the piling up of birthdays) have been of no avail!

So here we are, at the beginning of another chapter, and we can confidently say that things seem to be picking up; at this moment there is no disposition to be handing out a gloomy report. All of us connected with the operation of the Society are of one mind about pressing forward. Just re-read in JOURNAL 78 the optimistic predictions, plans and projects of our new editor and observe the results already being accomplished, including the near approach to publication on schedule. Through her enthusiastic efforts we are having glimpses of possible new sources of contributions, somewhat different avenues to tread, and hopes and possibilities of enlarging our membership. Why not another decade of our JOURNAL, and still another?

It is realized that only a small percentage of our members are able to attend our annual conventions, or our monthly study meetings in New York, and so we are deprived of the pleasure of sitting down together to talk about our affairs and interests. This page affords something of a substitute for that, enabling us in a measure to let our members at a distance know how we are thinking and feeling about the aims and problems of the Society. On the other side, it would be gratifying to hear from some of these distant members occasionally. It would be nice, too, to be surprised with a little article once in a while; the editor would certainly appreciate that! It will be by such cooperation that we will continue to progress.

Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of October 9, 1963. Present: Mrs. McCoy, Messrs. Altmann, Blanchard, Brooks, Finkelburg, Minuse, Morris and Reinis. Mrs. Nathan Hals was our guest.

Nathan Hals presented material on the Napoleon III issues of 1852 and 1853 of France, with some other items shown for their entertainment value.

The Napoleon heads were presented in the form of a large accumulation of the various denominations in extensive color and shade variations on papers ranging from very thin to almost calling card thickness. The speaker explained that there is a severely limited amount of actual die proofs, color trials, essays and progress proofs of the two issues, most of which are in the postal museum in Paris, with few items in private hands. The large volume of the sort of examples he presented were often sold as color trials or proofs, but he said it is his firm belief that they actually represented two facets of printing practice—material required for the manufacture of make-ready or decoupage, and test runs to check the set-up in the press before starting an actual production.

While some of the items were in the color of issue, the difference in the thickness and character of the paper made them certainly trial run examples. One 20c in the blue of issue, but on remarkably thin paper, was shown cancelled, and a cover of 1894 was displayed on which were affixed a 4c and 20c Laureated Napoleon of 1863, a 20c and 50c of 1884 (Peace and Commerce, or Type Sage), as well as three color trials: the 40c of 1849, the 1c and 25c of 1853. The item is actually a wrapper addressed to Dusseldorf from Lyon, and the legal postage applied was 94c plus the expressed addition of 66c in the trials, but there is no way of judging now whether the odd rate of 94c was used or the total of 1f.60.

While Mr. Hals showed several examples of the Lowenstein patent paper type, he was quite sure that they represented the Hulot patents for printing. One rare example was that with the gum on the face, the 1c brown, which was perforated. In this part of his display the speaker deferred to Sol Altmann, merely showing his material to supplement that of Mr. Altmann.

The speaker closed with a display of the color experiments and paste-ups of Messrs. Fletcher and Crompton performed in working out their ideas for the article in JOURNAL No. 77 on the 1893 New Hebrides Military Essay.

There followed a general discussion of printing methods, especially make-ready, and comments on the French habit of burying material and never showing it.

Meeting of November 13, 1963. Present: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Blanchard, Brooks, Cohen, Deutsch, Feldman, Finkelburg, De Genring, Jacobs, Minuse, Morris, Reinis, Serphos, Turner and Weaver.

Thomas F. Morris showed a large collection of South America essays and proofs, also many vignettes, most of which were used on stamps and bank notes.

Albert Cohen showed some interesting fossils, some of which were used as money.

Charles Brooks showed an album of United States postage stamps issued between 1882 and 1899. Most of these were accompanied by either die proofs or plate proofs or both, together with some source material, reprints and facsimiles. Included were General Issues, Postage Due, Newspaper and Special Delivery stamps. Most of the material was in mint condition, with some used items to show cancellations.

Dr. Blanchard explained some of his technique in rescuing what might be termed scraps of bank note engravings, to make them more presentable for mounting in his albums along with specimens on which such vignettes were used. In the olden days, he explained, it was the practice of most engravers and designers in the bank note companies to mount in small blank books or to put away in envelopes vignettes cut out of proof notes or other documents for reference purposes. Sometimes such accumulations come into the hands of present-day collectors from the estates of deceased engravers, and the problem is how best to make use of them. The speaker explained how in many cases such a "scrap" can be neatly trimmed, stuck down on a piece of India or rice paper (something like a hybrid die proof), the latter then trimmed to a suitable size square or rectangle, and the combination stuck on a larger piece of cardboard, this finally to be scored to resemble a die sinkage if desired. He displayed several examples of this sort of "restoration"—at the expense of being dubbed another "Mr. Sperati" by some of his friends present!

Meeting of December 11, 1963. Present: were Mrs. Ehrenburg, Mrs. McCoy, Messrs. Altmann, Blanchard, Brooks, Cohen, Finkelburg, De Genring, Gros, Higgins, Holton, Minuse, Morris, Peterman, Pratt and Reinis. Our guests were Messrs. Boutrelle and Seigel.

Robert Pratt showed a very fine collection of five volumes of Newfoundland essays and proofs. Space does not allow a full description of this comprehensive collection; just the high lights will be

mentioned. The exhibit started with one volume of the Perkins, Bacon & Co. 20th century reprints of the pence issues. Then followed:

1857. Large die sunk essays of the codfish and the seal engraved by Charles H. Jeens which were used by the American Bank Note Co. as the basis for the 2c and 5c 1865-94 issue. Large and small contemporary die proofs in black.

1865-94. Goodall small die proofs of all six values in all five colors, the Prince Consort 5c essays in two colors, the Province of Newfoundland essay in five colors, also late proofs in various colors on various papers.

1868-94. National Bank Note Co. prints were represented by large die sunk proofs and many plate proofs in various colors on various papers, imperforate and perforated and gummed.

1868-94. American Bank Note Co. prints, Goodall small die proofs of the 1c, 3c and 6c in all five colors, also plate proofs in various colors on various papers of all these three values. There was also a large unfinished die essay of the 1c.

1880-96. Plate proofs of the 2c value and large and small die essays of the 6c value.

1887-96. Trial color plate proofs of the 1/2c and two small die essays with the 13c (1865) ship design.

1897 Cabot Issue. Plate proofs on India of all values in vertical pairs in issued colors.

1911 Coronation Issue. Hand colored photographic essays, large die sunk proofs, plate proofs in singles, blocks of four and blocks of eight on various papers and on card.

1919 Caribou Issue. Large master die proofs with value tablets blank, E.P. No. 115E-A and 116E-A.

1924-28. Large die sunk proofs, small die proofs and plate proofs in issued and trial colors.

1929-31. Progressive die proofs and large die sunk proofs in trial and issued colors.

1931-37. Large and small die proofs on watermarked paper.

1932. Small die proofs.

1932 Gilbert Issue. Large die sunk proofs.

1931 Vickers-Vimy Air Mail. Essays in blocks of four.

1931 Air mails. Large die proofs.

Officially Sealed. Large die proof with imprint and die number.

Inland Revenue. 2c essay with Dog's Head and the 2c essay with King George V Head.

This was probably the finest collection of this material ever shown at one of our meetings.

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York 56, N. Y.

Members Admitted

1015 Anton, William T., Sr. P. O. Box 125, North Hackensack Station, River Edge, N. J.

Applications Received

1016 Schober, Dr. Joseph E., 85-56 167 Street, Jamaica 32, New York, N. Y. (United States and Austria, essays and proofs.) By Barbara Mueller.

1017 Blue, Lt. William E., 34 Gross Drive, Loring A.F.B., Maine 04750 (United States proofs.) By Barbara Mueller.

1018 Masters, Robert C., 824 Westwood Place, Falls Church, Va. 22043 (United States Postal Issues and Philatelic Literature.) By Kenneth Minuse.

1019 Rothstein, Dr. Leonard M., 2409 Sylvale Road, Baltimore 9, Md. (Obsolete United States Currency.) By Kenneth Minuse.

Change of Address

970 Johnson, D. Wayne to Johnson, Dick., 1525 Nantucket Street, Houston, Texas 77027

539 Phillip, Richard E., to 224 Prospect Terrace, Davenport, Iowa

1014 Roberts, George T., to 3790 Ferdinand Place, Cincinnati, Ohio 45209

924 Goldstone, Ralph to 374 Chestnut Hill Ave., Brookline 46, Mass.

(Continued on Page 47.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Harmer Rooke, London, England. Sale of Nov. 7, 8, 1963.

From the Nicholas Argenti Collection.

New Brunswick

1851-60	3p black, trial color small die proof on India on card with uncleared corners	1TC2	207.20
	3p black, trial color plate proof on card	1TC4	33.60
	3p black, trial color plate proof on card, horiz. pair	1TC4	117.60
	6p black, trial color small die proof on India on card with uncleared corners	2TC2	238.00
	6p black, trial color plate proof on card	2TC4	8.40
	6p same as above, but a horiz. pair	2TC4	22.40
	6p same as above, but a block of 4	2TC4	39.20
	1sh same trial color small die proof on India on card with uncleared corners	3TC2	238.00
	1sh black, trial color plate proof on card	3TC4	16.80
	1sh black, trial color plate proof on card, but block of 4	3TC4	44.80
	1sh black, trial color plate proof on card, but block of 35	3TC4	392.00
1860	5c black, Connell trial color small die proof on India with die No. 5E-A	5E-A	112.00
	5c deep lilac, Connell small die proof from the secondary die	5E-A	84.00
	5c same as above, but in Prussian blue	5E-A	32.20
	5c same as above, but in green	5E-A	43.40
	5c Connell compound die, 5c blue+10c brown	5E-a+9TC	252.00
	5c Connell compound die, both values deep lilac	5E-A+9TC	89.60
	5c Connell blue-green small die proof (Goodall)	5E-A	95.20
	5c Connell brown small die proof (Goodall)	5E-A	95.20
	5c Connell green-blue small die proof (Goodall)	5E-A	89.60
	5c Connell red small die proof (Goodall)	5E-A	89.60
	5c brown, plate proof on thin paper	5E-A	11.20
	5c brown, plate proof on thin wove paper mounted on card with "Specimen", sheet of 100	5E-AS	840.00
	5c orange, trial color plate proof on thin paper	4E-A	16.80
1860-63	1c pale sepia, Goodall essay	6E-A	117.60
	1c black, trial color small die proof	6TC2	61.60
	1c set of 5 trial color small die proofs (Goodall)	6TC2g	350.00
	1c rose, trial color plate proof on thick paper	6TC5	14.70
	2c black, trial color small die proof on India	7TC2	56.00
	2c set of 5 trial color small die proofs (Goodall)	7TC2g	308.00
	5c set of 5 trial color small die proofs (Goodall)	8TC2g	341.60
	10c black, trial color small die proof on India	9TC2	67.20
	10c blue, trial color small die proof on India from the secondary die	9TC2	25.20
	10c set of 5 trial color small die proofs (Goodall)	9TC2g	341.60
	12½c black, trial color die proof with incomplete engraving at right	10TC2	126.00
	12½c black, trial color small die proof	10TC2	25.20
	12½c set of 5 trial color small die proofs (Goodall)	10TC2g	330.00
	17c black, large die proof on India on card	11P1	168.00
	17c set of 5 trial color small die proofs (Goodall)	11TC2g	358.40

Nova Scotia

1851-53	1p black, trial color small die proof on card with uncleaned corners	1TC2	294.00
	1p black, trial color plate proof on card, block of 65	1TC4	616.00
	3p black, trial color small die proof on card with uncleaned corners	2TC2	235.00
	3p black, trial color plate proof on card (rare)	2TC4	218.40
	6p black, trial color plate proof on card	4TC4	14.00
	6p black, trial color plate proof on card, but block of 4	4TC4	39.20
	6p black, trial color plate proof on card, but block of 10	4TC4	100.80
1860-63	1c black, large die proof on card with imprint and die No.	8P1	154.00
	1c black, small die proof on India	8P2	44.80
	2c green-blue, trial color small die proof (Goodall)	9TC2g	56.00
	2c red, trial color small die proof (Goodall)	9TC2g	56.00
	2c blue-green, trial color small die proof (Goodall)	9TC2g	56.00
	5c brown, trial color small die proof (Goodall)	10TC2g	70.00
	5c black, trial color small die proof on India	10TC2	58.80
	8½c black, trial color small die proof on India	11TC2	56.00
	8½c brown, trial color small die proof (Goodall)	11TC2g	56.00
	8½c green, small die proof	11TC2	42.00
	12½c black, large die proof on card with imprint and die No.	13P1	134.40

Robson Lowe Ltd., London, England. Sale of Nov. 28, 29, 1963.

Canada

12p	vermilion, trial color small die proof on thin wove paper (Goodall) from secondary die	3TC2	112.00
12p	same as above, but in brown	3TC2	123.50
7½p	bluish-gray, trial color small die essay on card with cross-hatching	9E	117.60
3p	black, trial color plate proof on India on card, vert. strip of 3	1TC3	147.00
6p	orange-yellow, trial color plate proof on thin wove paper, pair	2TC5	29.40
10p	black, trial color plate proof on India, block of 4	7TC3	44.80
10p	black, trial color plate proof on India	7TC3	18.20
10p	blue, plate proof on India, block of 4	7P3	64.40
7½p	black, trial color plate proof on card	9TC4	19.60
6p	gray, plate proof on thin wove paper, vert. "Specimen" in carmine	2P5S	81.50
12p	black, plate proof on thin wove paper, vert. "Specimen" in red, block of 4	3P5S	364.00
6p	black, Viking head essay on card	13E-Ae	44.80
6p	brown, Viking head essay on card	13E-Ae	39.20
1c	black, trial color small die proof (Goodall)	14TC2g	86.80
2c	brown, trial color small die proof (Goodall)	20TC2g	78.40
2c	red, trial color small die proof (Goodall)	20TC2g	84.00
5c	brown-red, trial color small die proof (Goodall)	15TC2g	106.40
5c	blue-green, trial color small die proof (Goodall)	15TC2g	120.00
12½c	blue-green, trial color small die proof (Goodall)	18TC2g	58.80
12½c	yellow-green, trial color small die proof (Goodall)	18TC2g	86.80
10c	deep purple, trial color small die proof (Goodall) from secondary die	16TC2g	56.00
17c	brown, trial color small die proof on thin wove	19TC2	30.80
1c	deep rose, plate proof on thin wove paper, strip of 3 with imprint at top	20P5	50.40
5c	red-brown, trial color plate proof, block of 4, sheet margin at top, has flaw in the "O" of "POSTAGE"	15TC4	100.80
17c	black, trial color plate proof on India, block of 4	19TC3	64.40
5c	red-brown, trial color plate proof mounted on card, block of 4	15TC5	72.80
17c	blue, plate proof on India, block of 4	19P3	72.80
1p	blue, Bradbury Wilkinson, Victoria Head essay on wove paper	22E-A	36.40
1p	same as above, but in brown	22E-A	36.40
1p	same as above, but in green	22E-A	30.80
3c	green, National Bank Note Co. large essay on card	25E-AB	35.00
2c	black, trial color small die proof on thin wove	24TC2	86.80
2c	blue, Canada Bank Note, Engraving & Printing Co. plate essay, block of 8	36E-Ac	58.80
15c	gray, small Queen unissued plate essay on card	E	100.80

Newfoundland

1p-1sh orange-vermilion, Perkins, Bacon 20th Century reprints	47.60
1p-1sh same as above, but in scarlet-vermilion	47.60

Allan M. Thatcher, Clearwater, Fla., Sale of Oct. 10-12, 1963.

Canada

1937 3c carmine, large die sunk proof, with imprint and die No. below 233P1	58.00
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Prince Edward Island

1861 die proof of vignette only, used for the pence issues 1E-A	14.50
die proof of vignette only, used for cents issues 11E-A	14.00
(both in white on solid black background)	

H. R. Harmer Ltd., London, England. Sale of Dec. 2, 3, 4, 1963.

Newfoundland

1933 1c-32c complete set of large die proofs on unwmkd. paper in issued colors 212-225P1	518.00
9c blue-green, progressive small die proof (values etc. missing) on wove paper 219PX	29.40
10c red-brown, progressive small die essay (values etc. missing) on wove paper 220PX	29.40

Nova Scotia

1p-1sh complete set of reprints	25.20
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J. N. Sissons Ltd., Toronto, Ca., Sale of Nov. 20, 21, 1963.

Canada

1851 12p black, plate proof on India with vert. "Specimen" in red 3P3Savr	142.00
1857 ½p black, trial color plate proof on India with "Specimen" in red 8TC3S	15.50
1859 1c dark claret rose, plate proof on India 14P3	16.00
1868-75 6c brown, plate proof on card 27P4	28.00
12½c blue, plate proof on card 28P4	24.00
1870-93 1p black, Victoria Head, Bradbury, Wilkinson essay 22E-A	55.00
3c black, lithographed essay on wove glazed paper, horiz. pair 37E-Ad	32.00
6c yellow-brown, plate proof on card 39P4	21.00
10c magenta, plate proof on card 40aP4	19.00

Prince Edward Island

1961 2p black, trial color plate proof on yellowish wove paper, block of 4 1TC5	20.00
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Newfoundland

1sh dark carmine, Perkins, Bacon reprint from the defaced plate	13.00
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W. T. Pollitz, Boston, Mass., Sale of Oct. 19, 1963.

Canada

1864? 12p dull lilac, trial color die proof on India 3TC2	180.00
12p orange-red, trial color die proof on India 3TC2	180.00
12p black, plate proof on India with diagonal "Specimen" in carmine 3P3S-Ad	125.00
12p+10c blue, compound trial color die proof on thin wove paper 65x35mm, Goodall 3TC1+16TC1	435.00
12p+10c green, compound trial color die proof on India mounted on card 66x34mm cut close and touching frame 3TC1+16TC1	240.00
1879? 7½p brown, die essay of vignette with cross-hatching on India on card 33x40mm 9E	180.00
1857? 1p brown, Bradbury, Wilkinson die essay, Colony of Canada, on bond paper 1E-B	75.00
6p brown, Bradbury, Wilkinson plate essay, Viking Head, on wove paper 13E-A	70.00

	6p same as above, but in orange	13E-A	70.00
	6p same as above, but in mauve	13E-A	71.00
	6p same as above, but in green	13E-A	70.00
1859?	1c black, die proof on India with cross-hatching, Goodall	14TC2g	180.00
	1c same as above, but in brown	14TC2g	140.00
	1c same as above, but in dull red	14TC2g	150.00
	17c blue-green, trial color die proof on card 27x44mm	19TC1	145.00
	17c same as above, but in dull gray, 25x29mm	19TC2	140.00
	12½c green, complete sheet of 100 on India with vertical "Specimen" on carmine, some defects	18P3S-Avr	700.00
1862?	1p black, Bradbury, Wilkinson plate essay, Victoria Head, on card, block of 4	22E-A	165.00
	1p same as above, but a single copy	22E-A	45.00
	1p blue, same as above, but a block of 4	22E-A	175.00
	1p blue, same as above, but single copy	22E-A	45.00
	1p violet, same as above, but a block of 4	22E-A	175.00
	1p violet, same as above, but a single copy	22E-A	40.00
	1p brown, same as above, but a single copy	22E-A	45.00
1868	2c+3c black, on India, tete beche pair, could be unique the lower three rows of the British American Bank Note Co. sample sheet (7x3) green	24+25TC	600.00
1897	½c-\$5 complete set of plate proofs on India in issued colors, horiz. pairs	50-65P3	650.00
1914	MacDonald Cartier die essays in black on card, 1c, 2c, 5c, 7c, 10c, 20c, E-1, E-2, E-3, E-5, E-6, E-8, E-9		635.00
1898	10c blue-green, large die proof on India mounted on card (Special Delivery)	E1P1	90.00

New Brunswick

1851	6p black, trial color plate proof on card, block of 4	2TC4	85.00
	1sh black, trial color plate proof on heavy card, pair with tiny scissor cut between	3TC4	60.00
1860	2c brown, trial color small die proof with die No. and imprint below	7TC2	51.00
	5c same as above, but in brown	8TC2	47.50
	10c same as above, but in brown	9TC2	52.00
	12½c brown, same as above, but with part of incomplete engraving at right		
	17c brown, same as above	11TC2	40.00
1860	5c Connell, brown, plate proof on card, block of 12 (4x3) with vert. "Specimen" in thin red letters	5P4S	285.00

Newfoundland

1866	12c green, trial color die proof on wove paper mounted on card with die No. 292 below Goodall	28TC2g	45.00
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Secretary's Report

(Continued from Page 43.)

Enumeration of Membership

Members reported in Journal No. 80	248
Gains	1
Losses	none
Net membership in this Journal No. 81	249

Write an article for the JOURNAL.

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HOW MANY?

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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